Life Histories of Native Hawaiians

Center for Oral History
Social Science Research Institute
University of Hawai'i at Mānoa

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These are slightly edited transcriptions of interviews conducted by the Center for Oral History, University of Hawai'i at Mānoa. The reader should be aware that an oral history document portrays information as recalled by the interviewee. Because of the spontaneous nature of this kind of document, it may contain statements and impressions that are not factual.

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Most of all, we thank the people who were interviewed, without whom this project would not have been possible.

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INTRODUCTION

The Ethnic Studies Oral History Project, established in January 1976, was created to record and preserve interviews with individuals who have recollections of events and personalities that would be of value to the community, teachers, students, historians, and researchers.

Special effort is made to record history told by the working men and women of all ethnic groups who made Hawaii's land productive, who overcame differences between ethnic groups, and whose efforts to better the quality of life were realized through struggle and hard work.

During the past ten years as ethnic awareness has increased throughout Hawaii, numerous projects have been initiated to study various ethnic groups living within the State. In those projects involving native Hawaiians, emphasis has been largely on retrieval of ancient cultural material rather than on the lifestyle and experiences of Hawaiians in the first half of this century. In order to help fill this gap, June Gutmanis, a researcher and writer on Hawaiian culture and history, interviewed a group of older Hawaiians concerning their early childhood memories, job experiences, political and cultural involvements, views on the Hawaiian language, and various aspects of their daily lives.

In cooperation with the Waianae Hawaiian Heritage Cultural Center, interviews with nine individuals of Hawaiian ancestry were conducted between March and October 1977. Approximately 24½ hours of taped interviews produced 463 pages of final-typed transcripts which are bound in this volume. The transcripts appear alphabetically by the interviewee's last name.

A biographical summary precedes each interviewee's set of transcripts. The "tape number" on each transcript corresponds to the number of the tape from which the interview was transcribed. A copy of the interviews on reel-to-reel tapes is being kept at the State Archives for long-term storage purposes; the original cassette tapes may be listened to at the University of Hawaii Hamilton Library (Hawaiian and Pacific Collection), 2550 The Mall, 96822.

Because these transcripts represent the statements the interviewees wish to leave for the public record, all interviewees were encouraged to read their transcripts and make any deletions or additions they considered necessary before signing the following legal release:

> *In order to preserve and make available the history of Hawaii for present and future generations, I hereby give and grant to the University of Hawaii Ethnic Studies Oral History Project as a donation for such scholarly and educational purposes as the Project Director shall determine, all my rights, title, and interest to the following: Tapes of interviews recorded on (date), Biographical information dated _____, Notes of untaped conversations (date).*

The majority of transcripts are almost verbatim from the actual taped

interviews. Whatever grammatical changes, additions or explanations interviewees made were incorporated into the final transcripts. The staff did minor editing to make the transcripts easier to read, but made no changes which compromised the flavor and authenticity of the interviews.

In addition to the transcripts, this volume contains a section in the back which includes photographs of the interviewees, a glossary of non-English words, an appendix, and an index. Foreign and "pidgin English" words and two-word phrases have been underlined and appear in the glossary. Longer phrases in the transcript are also underlined and are immediately followed by a translation in parentheses.

Through these oral history interviews, the Ethnic Studies Oral History Project's staff has sought to help preserve the knowledge of lifestyle, economic, and political experiences of Hawaiians who as a minority in their own land have had little attention given to their transition years as they moved from ancient Hawaiian culture to a jet-aged society. We hope that others will seek to unearth the wealth of material on this subject and that these interviews have aided in this effort.

Chad Taniguchi, Project Coordinator
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LIFE HISTORIES OF NATIVE HAWAIIANS

BIOGRAPHICAL SUMMARY: GEORGE AI, Inter-Island steamer messboy, Pearl Harbor mechanic

George Ai was born July 2, 1901 in Honokaa, Hawaii. His Hawaiian parents were both born on the Big Island. The family moved to Oahu when George was two.

George never attended school. At the age of 14, he worked in a taro patch for 50 cents a day. Other odd jobs included delivering newspapers and working as a messenger for a drugstore.

Travel fascinated George who got his first job as a deck hand with the Inter-Island ships in 1917, serving on such ships as the Niihau, American Hawaiian, Maunakea, and the Kilauea. Disenchanted with working conditions, he switched to Matson Lines and worked mostly on passenger ships. He worked hard to educate himself and to learn English. He learned a lot from old whalers.

He traveled to numerous foreign ports and saw nearly every state in the union in his 23 years away from Hawaii. His on-shore experiences included hauling salmon in Alaska and fruit, vegetable, and cotton picking; a stint in Alaskan cannery. He returned to Hawaii just before U.S. entry into World War II.

He worked at Ford Island during the War, lives in Papakolea on Hawaiian Homestead land, has been married six times and has "several children." He is now actively engaged in preservation of the Hawaiian language and culture.

Tape No. 2-17-1-77

ORAL HISTORY INTERVIEW

with

George Ai (GA)

June 20, 1977

Makiki City Library, Oahu, Hawaii

BY: June Gutmanis (JG)

GA: My full name is George Ai.

JG: What does the name Ai mean?

GA: "Ai," in Hawaiian, means food. Also means to eat.

JG: And that's the way you interpret your name?

GA: I guess, there are other interpretation about the word, but those are the only two interpretation that I really care (about).

JG: When were you born? What year and what day?

GA: I was born July the 2nd, 1901.

JG: Where were you born?

GA: In a town called Honokaa, Hawaii.

JG: Was your father Hawaiian?

GA: My father was Hawaiian.

JG: Pure Hawaiian?

GA: Typical.

JG: Where was he born?

GA: I wouldn't know where was he born.

JG: On the Big Island?

GA: Probably.

JG: And your mama?

GA: Big Island.

JG: And was she Hawaiian?

GA: She was Hawaiian.

JG: You said your father was typically Hawaiian. What did you mean by that?

GA: Means no other blood was mixed in with his. Just pure Hawaiian.

JG: How long did you live on the Big Island?

GA: I was born in 1901. I left there probably when I was two years old. And came to Oahu.

JG: Where did you live on Oahu?

GA: In Oahu I lived in Kalihi.

JG: How come your family moved up here from the Big Island?

GA: The reason is I wouldn't know. At that time, because as I grew up, they were already established on Oahu and I didn't bother them for the reason that they moved because I liked Oahu very well.

JG: What type of work was your father involved with?

GA: He was a stevedore, and also clerk for a lumber yard.

JG: Did you go to school at all?

GA: No.

JG: Was there any kind of a truant officer that ever came around and asked why you weren't in school?

GA: Probably.

JG: You don't recall?

GA: But it didn't bother me.

JG: What was your first job, then? If you didn't go to school you must have started working pretty early.

GA: Although I had done odds and ends around the house, working in the people's yards for loose change, but the real job I had was to work in the taro patch for fifty cents a day.

JG: About what year was this?

GA: This was around 1915. On the corner of Gulick Avenue and King Street.

JG: That was pretty good pay in those days, wasn't it?

GA: Well, I thought so. Fifty cents was quite large for me. It was a lot of money for me. I didn't know any better anyhow.

JG: One question I wanted to ask and I forgot it was when you were growing up, did your family speak Hawaiian?

GA: Yes.

JG: Did they speak any English at all to you?

GA: Yes.

JG: What about the neighborhood you lived in? Were the people there speaking Hawaiian or English?

GA: Hawaiian and English both.

JG: When you were working in the taro patch, were you working for a Hawaiian?

GA: Well, the owner of the taro patch was a Chinese fellow by the name of Charlie Ah Chee.

JG: Did he talk to you in Hawaiian or Chinese?

GA: He talk both.

JG: What kind of other jobs did you have?

GA: Well, I done little newspaper work. That is delivering newspaper. Work in a drugstore. I've been messenger boy. And then, that's about the only job I had. And then I got a little older, then start working on the Inter-island ships.

JG: How did you get your first job on the Inter-island ship?

GA: About oh, 1917.

JG: The first World War had started then?

GA. Well, not quite, not quite. I think the first World War started in---was it the 1917 or 1918. And I was already working on the Inter-island ships.

JG: How did you get that job?

GA: Well, by walking down the waterfront. There were the harbormaster, or whatever you call he was. He hired us. Seen us walking around. Ask us if we wanted to work. Work on the ship.

JG: Did he just yell and say, "Hey, would you kids like a job?"

GA: Well, we was happy to get that job.

JG: Were you looking for work?

GA: Yes, I wanted to work.

JG: And he just saw you on the dock?

GA: Yes, saw us on the dock. There was about six of us.

JG: Did you go down there quite often?

GA: Mostly I was down the waterfront to get a ship to go to the Mainland.

JG: You were going to leave Hawaii?

GA: Yeah, I tried to leave Hawaii early as I can because I worry very much about going to travel. I wanted traveling. With that thought in my mind all the time. I wanted to get away from Hawaii.

JG: And when this first job with the Inter-island steamer, do you remember the name of the first ship you shipped on?

GA: Yes, I guess the first ship that I worked on was Niihau.

JG: Did you have a contract at that time, or...

GA: No, no contract at all. You just go on board and just work, that's all. There was no kind of contract. You don't know when you gonna get paid. They pay you as they feel like, I guess. We didn't know any better.

JG: Now, the harbormaster hired you. What did he do, just tell you to go, or take you down and introduce you?

GA: Yeah, that's all. He ask us if we wanted to work on the ship. "Yes." "When do we start?" "Well, you have to get aboard this ship and get to Hilo." The ship was in Hilo. So we have to get to Hilo and get on this ship and start working. And our job was to work on this ship. It was a regular dilapidated Inter-island boat. Job was to haul sugar from the sugar mill to the American Hawaiian that was dock outside. Outside.

JG: In Hilo?

GA: Yeah. And we get the sugar from the sugar mill. They came out and land the sugar on this ship, on this Inter-island ship. And from this Inter-island ship we transfer, take the sugar and transfer it over to the American Hawaiian.

JG: Which mills were you getting sugar from?

GA: From all the mills. Hamakua coast. Every one.

JG: How were they loading sugar onto the ships in those days?

GA: Well, they had a cable come down from the mill to the mainmast. To the ship.

JG: The mills were up on the cliff?

GA: Yeah. It comes down on a cable. The sugar comes down on the cable. And then lands on the deck of this Inter-island ship. The ship that I was working on.

JG: Was the sugar up on the cliff loaded by the plantation workers?

GA: Yeah. By the plantation workers from the mill. It comes right direct down on deck. And this cable is hooked up to the mast of this Inter-Island ship.

JG: How did the sugar come down? In bags?

GA: In bags. Some of them are nice and soft and some of them are like boulders when they hit the deck.

JG: Was that because the sugar had been wet?

GA: I don't know, but they were as hard as rock. Some of them were very soft and some of them were very hard as rock. So you just have to step clear in case they ever drop on you. To me they were like bunch of rocks. They was so heavy and tough.

JG: Once they landed on the deck, did you hand-carry them into the hold?

GA: Right. We have to carry it into the hold, into the hatch. Well, it drops right down from the cable, it comes to hit the mast and then it drops right down in the hold, in the hatch. Down the hatch.

JG: About how many feet was that drop?

GA: How many feet drop? Twelve, I guess. Twelve, fifteen feet.

JG: They didn't break open?

GA: No, no.

JG: About how many men were working on that ship at this time?

GA: Oh, probably, let's see, five, ten, about 12. I'm not quite sure, though. That was some time ago. I can hardly remember.

JG: What kind of hours did you work?

GA: Oh, any kind of hours. We didn't have no regular hours.

JG: You would just run between Hilo and Hamakua?

GA: No, we would tie up in Hilo and then, Friday, Saturday evenings sometime, and then Mondays we get out again. Get out to load up the ships again. We'd go out to the mill and get all these sugars from the mill. And from this ship, you see, the Inter-Island ship I was working on, from this ship we'd take it to this American Hawaiian which was standing outside the bay.

JG: How long would it take you to go from Hilo up to Hamakua?

GA: Well, I used to know all the names of those plantation mills, but I can hardly remember now. But the farthest from Hilo to Honokaa, that was the last. Honokaa Mill was the last. Sometimes take us, I can't remember now. About a hour, maybe two.

JG: About an hour's sail?

GA: Yeah.

JG; Now would you take and give stuff from more than on plantation, or was one plantation...

GA: Yeah, one plantation at a time.

JG: How long would it take to load up?

GA: About six hours.

JG: And an hour back?

GA: I'm not quite sure.

JG: How long would it take to unload?

GA: Unloading is pretty fast, because the ship, they have a skip (skiff) come down and you just load 'em on the skip and they take it right through there on deck, on the American Hawaiian.

JG: What kind of things did you do on the weekend? Did you stay onboard ship, or...

GA: No, no. Weekends, I use to take a ride to certain places. Honokaa. From Hilo. Get on the train, get to Honokaa and get up to the volcano. Sightseeing. But money wasn't too plentiful. Money was very little. You didn't have much money to spend. Because I don't really know how much I was getting a day. By the weekend, sometimes we get about six dollars, seven dollars. We don't really know. Anyhow, we were still green. To know what's going on. All we know was just to work to get some money.

JG: What kind of quarters did you have on that...

GA: The quarters wasn't so hot. (Laughs) It was lousy. Lousy. Food was lousy. The food was worse.

JG: How many of you shared? Did you have an open bunking room, or did...

GA: Well, each one had they own bunk. And it wasn't so handy to sleep on. It was just a bunch of boards laying there with a mat. Not a mattress, mat. Just laying on there. And then, whatever kind of covers you have. Not much covers. But tried to make the best of it. Anyhow, those days when I was aboard the Inter-Island the conditions was bad. Was really bad, although I didn't know anything what was going on, but conditions was really bad. The food was bad, the living conditions was bad, the pay was bad, and (Laughs) so far as I know everything was bad.

JG: That was Inter-Island Steam Navigation?

GA: Yes, that's the Inter-Island Steam Navigation.

JG: How long did you stay on that Hamakua-Hilo baot?

GA: Oh, I don't know. I don't know how long I stay on there.

JG: Where did you go next, then?

GA: Oh, I worked on the Maunakea a little.

JG: That was Inter-Island (run)?

GA: Yeah. Kilauea. Then, I thought, well, it's time for me to vacate. I didn't like the place at all.

JG: About how many years did that total up?

GA: Couple of years, I guess. Yeah.

JG: Had they got the union (Sailor's Union of the Pacific) by the time you quit?

GA: No.

JG: Not yet?

GA: No such thing as union. No, there were no union at all.

JG: What made you decide to change when you decided to leave Hawaii? Were you working a ship that went to the Mainland?

GA: No, I came back and worked the shore a while. Didn't do much. Went around picking jobs here and picking jobs there. And, finally, I got a chance to work on a ship to leave for the Mainland.

JG: What was that job like?

GA: Oh, that was a messboy. I got a job on the Lurline, the old Lurline. And then I got a job on the Wilhelmina.

JG: Was the Wilhelmina a passenger ship or a cargo ship?

GA: Well, she used to haul cargo, but not much cargo. It's most of a passenger ship.

JG: Was that part of the Matson Line?

GA: Yeah, That's a Matson liner (Matson Navigation Company).

JG: What was that like, working on that one?

GA: Oh, not much. It's a picnic compared to the Inter-Island. Conditions was better, food was better. Although, nothing to brag about, but it's a whole lot better. The food was better, living conditions, quarters, was little better.

JG: When you were on the old Inter-Island out of Hilo, what did they call you? What kind of names did you ahve?

GA: Well, they use to call us sailor moku.

JG: I know sailor moku, but were you called a deck hand...

GA: I guess you call it deck hand.

JG: You didn't have any kind of special name?

GA: No, I don't think so. No. I think that's the name, because we used to handle the lines. We used to do the rowing.

JG: Rowing?

GA: Yeah. The rowing to get your gears connected to the cable that comes from the mill. We have to do the rowing to get out there and get thatcable and bring it up to the mast.

JG: When you were working along Hamakua, was it generally pretty rough, or...

GA: No, it was picnic. For a newcomer like me, it was rough.

JG: Was it considered dangerous?

GA: Yeah. Yeah. Dangerous, yeah. You better forget about anything being dangerous. You better think to yourself that it's just an everyday thing. It's simple. Because if you're going to think that this thing is dangerous, you might get the worse end of that. Because it is dangerous, especially when you're out there on that boat trying to hook up this gear that you have to connect with the cable that comes from the mill. It is dangerous. Outside of that, it's nothing to it. That's the only dangerous spot. That's the only time thatyou row. Unless you work on one of those passenger ship, then you do a lot of rowing, too, because there's a lot of ports thatthey don't go on. That they have to stay out and you have to go in and get the passengers on this rowboat.

JG: They had no power on the baot?

GA: You mean engines?

JG: Power boats.

GA: No. You got to row. And not so easy.

JG: What ports would you have to do that in, for example?

GA: Well, let's see. You got to do that in Kawaihae and Mahukona (both on the Big Island). But Kawaihae not too bad. The water there is sometimes is not as bad as Mahukona. Oh, yeah. What you call, that Kona coast? I forgot the name now. Hookena. Napoopoo.

JG: What was thatone at Hookena like? What was the docking like at Hookena?

GA: Well, you have to stand outside and then you have to row in. A ship cannot go in.

JG: How big was Hookena at that time?

GA: Not very big.

JG: Was there any stores?

GA: Oh, well, where the dock is, is way below, way below from the town. And then there's not much there where the boat lands. There's not much of a port.

JG: What were you carrying mostly to Hookena? Or from Hookena. Was it loading on or off-loading that you did?

GA: Well, merchandise. Merchandise, lumber, steel, not much of anything, though, because most of the stuff goes to Hilo. It's easier to unload in Hilo because the ship goes right in. And then from there, they transfer it to wherever they want to take it.

JG: Bring it up on a wagon.

GA: On a wagon. On the train. On the train, they come as far as, oh, there's a little town. I forgot the name now. Then from there they have to get it on a truck.

JG: What about Kailua-Kona? What were they bringing in there?

GA: Same thing. Kailua-Kona, you cannot go in either. You have to come in with the rowboat. Same as Kawaihae, the same thing. Cattle have to be taken out by the rowboat.

JG: Were they loading cattle at Kailua or Hookena?

GA: No, I never believe they load cattle in Hookena.

JG: Kailua?

GA: Yeah, Kailua, they do, and Kawaihae.

JG: What about Mahukona? Was that sugar? Or cattle?

GA: No. That's only sugar. Most sugar. But Kawaihae and Kailua, they ship lot of cattle, because we brought cattle from Kona and Kailua.

JG: Did you ever go to Maui or Kauai on Inter-Island?

GA: I never went too far in Maui. As far as I went was Kahului. That's all. I never went on land. I mean to go around and see the town spots in Maui. I never been in that. I never done much running around in Maui.

JG: Did you ever go to Hana?

GA: No.

JG: What about Kauai? Did you ever take a ship up there?

GA: Kauai, yes, Kauai I guess I done a little running around in Kauai.

JG: How did you get your first job with Matson?

GA: How? Oh, I have to go down there and apply.

JG: Did they have a hiring hall in those days?

GA: No. No, no, no. You go aboard and see whoever it is. The skipper. No, there was no hiring hall. There was no hiring hall no place. Only in the Mainland, they had a finkhall.

JG: What?

GA: Finkhall.

JG: Why did you call it that?

GA: Well, it's scab, I guess. There's no such thing as union.

JG: There was still no union when you were...

GA: Yeah, there was no union. There was a union, but they had no power like the way it is now. (Referring to Sailor's Union of the Pacific.)

JG: Did you have to join a union to get a job in those days?

GA: No. That's why they call it a finkhall. You go down there and get your card there.

(Laughter)

GA: Then all you have to do, just get down there. "What do you want, boy?" "I want to get a job." "What can you do?" "Oh, I can do this, I can do that." "Okay." They want a fireman for a certain ship, or they want a messboy, then, they fix up the card for you and you get a job. Everybody had a chance those days. Not now. No, no. Now you have to belong to the union in order to get a job on the ship, now you have to belong to the union. Now I hear that you have to be high school graduate. Is that?

JG: I don't know. I used to live with a engineer, but I know that you had to go down to the hall.

GA: Yeah, but now it's getting worse. It's rotating now, because there's so many people waiting that they let you go out for maybe three, four months, I guess. Yeah. Where before, when if you get on a ship and if you like that job, you like that ship, you don't have to leave. But now, it seems like, I don't know whether they can do that to any grade, I mean, any position, whatever position you hold on the ship. If you engineer, I don't know whether they can do that with the engineer.

JG: When you get this job on the Lurline, that was the first (shipping) one you got?

GA: Yeah. Yeah.

JG: How long did you stay on that job?

GA: Oh, maybe about two months.

JG: Then, what?

GA: Oh, I got another ship.

JG: In San Francisco?

GA: Yeah.

JG: And then, what was that ship like?

GA: It was Lukenback Line. They go to East Coast.

JG: About how old were you when you did that?

GA: I was getting little older, getting little older already. About 19, anyhow.

(Laughter)

JG: Nineteen is old?

GA: Getting old already.

JG: All this time that you were working Inter-Island down in Hilo and when you were going from Big Island up back and forth here, were the crews largely speaking Hawaiian?

GA: Hawaiian and pidgin English. I couldn't learn anything from that. I mean in the line of improving my English. No. But it would improve my Hawaiian, though.

JG: Because they're all kind (of people, not just Hawaiians).

GA: Because, yeah, they would speak Hawaiian and then I could learn. In the beginning, I could speak pretty good Hawaiian, but when I left for the Mainland I didn't speak it for 20 years.

JG: Did you have a real desire to learn English?

GA: Yeah. Yeah.

JG: How did you go about that?

GA: I made up my mind. I got to learn English in order to get around up there.

JG: Was this after you had gone to the Mainland or before you went up there?

GA: When I was up there. When I left here, I could hardly speak English, although I wasn't ashamed of myself, though. But when I get up there, and when I get among people and listen to the way they talk, I was afraid to open my mouth because I cannot keep up with them because my vocabulary was awful.

JG: Could you understand them, follow...

GA: I do understand, but I couldn't even write. I couldn't even spell. I can't even write. I can't even write a letter. That's the reason I couldn't write home, because I didn't even know how to start a letter. Oh, gee, man, I was really in a doghouse.

JG: How did you go about learning English?

GA: I used to take interest. Whenever I see people making a speech, I try to listen what they say. Certain words they use, I try to put that word in my mind. Whatever they say, I'm going to think about that word. Whenever they talking, I try to listen to how, the way they go about it. But my greatest desire was to learn English. I wanted to correct myself. I didn't want to talk like the way I used to. I didn't want to, I'm very much against pidgin. Although I still speak pidgin, but I'm very much against pidgin.

JG: Why are you very much against it?

GA: I don't like pidgin. Even my friends talk to me, I don't like it.

JG: But, why?

GA: I think, to me that's not the right way to talk. Even in my friends, some of them are high school graduates, some of them university graduates, go to the Mainland and come back, they still speaks broken. And I can't understand. For me, I cannot understand why. How come? Here, I didn't even have any kind of educational background, and I don't like to use this kind of way of talking. What I don't like is when the guy says, "No can." "I bin." I don't like that. I don't like that. No, I'm very much against that.

JG: Exactly how did you go about learning English?

GA: Well, I just put my mind in it. I had my determination, what do you call that. I got to change this way of talking, I think to to myself. Since I came back from the Mainland I know, I'm not really--that is, that speakEnglish language perfectly, but I try to do the best I can, but I never did use the word "no can." No, I don't like that word at all. People come talking, "Oh, no can. Oh, you bin go." I don't like those, you know. Maybe, people might think, "Gee, this guy's trying to be different from us or what." But, no. We go to school to learn how to speak English, although I never went to school, see? But that's what they go to school for, to learn how to speak English. Although I never went to school, but I know that's the proper way to talk. Pidgin English. I'm very much against pidgin English.

JG: Your first job on Matson was a busboy?

GA: Messboy.

JG: Did you have to use English much then, or did you...

GA: Well, I could get by. I could get by.

JG: What did a messboy do?

GA: Oh, work in the galley, serving the the food, wash dishes.

JG: Did you take the food orders, or did they order...

GA: No, no. You already know what you going to eat. Whatever the cook tells you, that's what they going to eat. That's what they going to serve you. You just bring the food out, you see. There's not much to that. Although there's lot of good food. I never eat food like that before, until I got on that ship. It was good, good food and the meals was good. Conditions was good, but can't beat today. Today, you havelinen on the table, even the sailors.

JG: Oh, they didn't have linen on the table?

GA: No, no. There's no such thing.

JG: Now, were you messboy for the...

GA: Crew. I was for the officer.

JG: What was your first impression of San Francisco?

GA: To me, it was great. Great. I thought San Francisco was something that's out of this world.

JG: What did you do your first day in San Francisco?

GA: Well, went ashore. Those days, they didn't have much radio, they didn't have much---well, they didn't have talkies at all. But they have lot of these silent pictures.

JG: About what year was that?

GA: Oh, about 1917. Yeah, 1917, 1918.

JG: How old were you?

GA: Seventeen.

JG: So it would be 1918.

GA: Yeah, yeah. 1917, 1918. Well, anyhow, they used to have pianos. Those pianos really sound. You can go up Market Street and two blocks you can hear the damn (makes piano sounds). Gee, I was thinking, "Oh, boy, this is what I wanted to see." Yeah, was really something, yeah. Really something.

JG: What was your first foreign port outside the United States?

GA: Let's see. I stop in, what they call it, Havana. Puerto Rico, I mean. What the hell is the port there? San Juan. That was of course foreign port.

JG: How did you feel about that port?

GA: Well, different. But I tell you my greatest ambition to see when I was young was Alaska.

JG: Did you ever get to Alaska?

GA: Yeah. Yeah.

JG: How old were you then?

GA: Oh, I was pretty old then. I was about 27, I guess. Twenty, let's see, 23. No, I was about 24, I guess.

JG: When you shipped out on the Lurline, were there very many Hawaiians on the ship?

GA: I think there were two.

JG: Just two?

GA: Yeah. Maybe two, yeah.

JG: So, you didn't have much chance to speak Hawaiian?

GA: No, no. They belong to different department. One was a engineer and one was a quartermaster.

JG: How long did you stay in San Francisco? Did you turn around? Did you stay on that ship?

GA: No, I got off that. I got off the island ship. I got a what do you call it, a Lukenback Line. Lukenback Line. I think it was Henry Lukenback.

JG: And that's the one that went to the East Coast?

GA: Yeah, went to the East Coast. Then after that, I got on many other ship. I can't even remember.

JG: What kind of a job did you have on that Lukenback?

GA: Same kind.

JG: Mess?

GA: Yeah, mess. And I got, later on then I went as a seaman. As a deck hand. AB (Able-bodied). Not AB. Ordinary. Ordinary at that time was only getting a dollar a day. I mean, dollar an hour. Let's see. Thirty dollars a month. Compared to now. What they getting now? About $800. The job that I was getting $30 a month, they getting $800 now. Yeah.

JG: Lot of changing.

GA: Yeah, shee.

JG: What was the biggest change that you noticed during the years you were shipping out?

GA: Well, it's the wages.

JG: The wages.

GA: Yeah. Conditions.

JG: When did the unions begin to be effective?

GA: Well, I was in the 1934 strike. That's when the union started. In the 1934 strike.

JG: Where were you at that time?

GA: San Pedro.

JG: Were you living there, or shipping out?

GA: Shipping out from there.

JG: Were you a member of the union before that strike?

GA: Well, I was in the union some time ago, but as I told you, the union then didn't have any foothold those days. You pull a strike, it doesn't mean a thing. They wouldn't recognize you at all. Where, now, it's the main thing, now. It's the union.

JG: When they had that strike in 1934, how did that affect what you were doing? How long were you tied up?

GA: Well, we were still shipping. The conditions were still the old conditions, 1934. That's when they opened the strike. That's when they started the striking was 1934, but the conditions, the improvement of the conditions didn't start until around 1935. The wages start going up. The ships' conditions was getting in better shape than it was before.

JG: That was the result of the strike?

GA: '34 strike?

JG: Yeah, the '34 strike brought these changes.

GA: Yeah, yeah. The '34 strike, yeah.

JG: Now, when the strike was actually going on, how did you take part in it? Did you picket?

GA: Oh, yeah. Oh, yeah. It's rough sometimes when you run into, oh, strikebreakers. You have to get down there and, what you call it, mob them. Or get them off the job and then there's a big riot goes on. Oh, lot of them that I took place at. It was not so easy. Yeah, but when you start from the hall, you got a lot of fight, but when you get down there people with clubs, everything running around the place. Oh, gee.

JG: Now those were the strikebreakers that had the clubs?

GA: We had clubs, too.

JG: You had clubs?

GA: Oh, yeah.

(Laughter)

JG: You got in some pretty violent fighting.

GA: Oh, yeah.

JG: Did you get hurt in any of them?

GA: No, no, no. Well, I make sure that I not going to get hit by any of those clubs. Heck no.

(Laughter)

GA: Lot of my friends got hit, but I never got hit. No, no, I'm too smart for that. I might be a stupid guy, but I'm not going to let no club hit me on the head.

JG: How long did that strike last?

GA: I don't know, about seven, eight months, I guess.

JG: How did you live during that time?

GA: Easy picking. Easy picking. That was just about the Depression isn't it? Yeah, the Depression was just about getting out, I guess. So the government was helping us, giving us food commodity. They was giving us so much food that I didn't want any more.

(Laughter)

GA: Oh, gee, man, the food. There was a lot of food distributed around by the government. But, because those days we on the picket line, they used to have places where they issued food commodities for the welfare people, I guess, so we was allowed to go there and get our pot.

JG: What do you mean, your pot?

GA: Well, they had a gunny sack full of all kinds of stuff in there; cheese and everything. I can't remember. I know cheese. I know. (Laughs)

JG: You didn't want the cheese?

GA: Got cheese in there, got eggs in there, bread and everything. Gunny sack about that high. The guy used to ask me, "How many?" (Laughs) They don't give a damn, you can say, "I want three." They give you three bags. "What you going to do with it?" Oh, gee, so much food. So much food during the Depression. But sometime, oh, many, how come there so much food when supposed to be a Depression?

JG: What about your rent when you were on strike? How did you pay that?

GA: Rent was pretty hard. Yeah, was pretty hard. We had to scrape, scrape. But those days our rooms wasn't so high. You could get rooms for half a dollar. Half a dollar a night. But you can rent a house for $18, see, but you get about three or four of you get together, then you can rent a place pretty cheap, $18, so that wasn't too bad.

JG: Talking about food, when you first went on the Matson did you miss your Hawaiian food?

GA: I never did miss Hawaiian food. Never.

JG: Let's back up even further. When you were a kid did your family eat what's considered typically Hawaiian food?

GA: I guess so. Yeah.

JG: Poi, lot of fish...

GA: Poi, fish, that's right.

JG. And when you were on the ships down in Hilo, what kind of food were they serving?

GA: Hate to mention. It was bad. Bad. Was really bad. Was just poi and stew.

JG: And when you were Inter-Island?

GA: Yeah. When I went Inter-Island. And then when mealtime there was no regulation at all. You just go there and it's first come and first serve. It's your choice. If you can take it all, that's up to you, because they ain't going to look for somebody else. If you get there first, you can eat it all yourself. You take it. It's just too bad.

JG: When you got on Matson, was there any kind of Hawaiian food at all on the Lurline?

GA: Yeah, they had poi.

JG: So you weren't cut off from it immediately?

GA: Nah, I didn't keep up for it. It doesn't bother me. I think today, we hardly eat poi at my house. Only sometimes when she (wife) say, "We going have poi?" Oh, I go down buy a dollar's worth. That's enough.

JG: But you didn't miss it at all?

GA: No, I never miss any Hawaiian food. No, I was brought up on Hawaiian food. When I was baby, that's all I live on, Hawaiian food. But when I went to the Mainland, I didn't miss it. No. I didn't miss the islands, either.

JG: You didn't feel anything at all that you missed?

GA: I didn't miss nobody. I didn't miss (Laughs) nobody but---oh, I used to think about my parents, but I didn't miss the food.

JG: Once you went away on the Lurline, how long was it before you came back?

GA: Oh, let's see, no, I didn't come back on the Lurline.

JG: No, I mean, when did you come back?

GA: Oh, you mean this last time?

JG: No, no. How long before you came back to the islands, anyway, after you...

GA: Oh, I don't know. 1940, 1941.

JG: So you left about 1918 and you didn't come back till 1941?

GA: Yeah, 1918. I didn't get back here till 1941.

JG: So that was 22, 23 years.

GA: Yeah.

JG: When you left here, you went on the Lurline, then you got the Lubeck...

GA: Yeah.

JG: ...and then you went to New York. Did you ship out of New York for a while?

GA: Yeah, ship out from New York.

END OF SIDE ONE

SIDE TWO.

JG: It was 1941 before you came back?

GA: No, I left here in 1917.

JG: So you were only 16 when you shipped out?

GA: Yeah, 1917, I was 17 already.

JG: So it must have been 1918?

GA: No, my birthday's July. I left here after July. I was 17 already.

JG: And that is when you shipped to the Mainland?

GA: Yeah, yeah.

JG: You shipped out of New York for awhile, and you went to Hamburg?

GA: Yeah, Hamburg.

JG: As you traveled around the world, did people know that you were different looking or something like that and ask you where you came from ever?

GA: Yes, I had trouble with that, but...

JG: You had trouble with it?

GA: Yeah, nobody took me for Hawaiian. That's one thing. Nobody took me for Hawaiian. What I used to pass for Turkey (Turkish), Mexican,

Indian, Puerto Rican and sometimes they used to take me for Japanese. Yeah, but not one ever took me for Hawaiian.

JG: Did you ever meet Hawaiians when you were traveling?

GA: Yes, I met a group of Hawaiians.

JG: How did you react? Were they surprised to meet you?

GA: Somehow, somehow, yes, they were, but I already had put some years already in the Mainland, so wasn't too strange for me when I met them. Only thing they were surprised because I wasn't crazy for Hawaiian food. And they used to have Hawaiian food that they had preprared themselves.

JG: Where was this?

GA: Place called Stockton. Stockton. You know where it is?

JG: Yeah, California.

GA: Yeah, Stockton, yeah.

JG: What kind of Hawaiian foods were they preparing?

GA: Anything you want.

JG: Poi?

GA: Poi.

JG: Laulau?

GA: Laulau.

JG: Where did they get the makings?

GA: Right there.

JG: They grew it themselves?

GA: In the country?

GA: Well, Stockton, I guess you call Stockton the country. It's a country town, anyhow.

JG: How did you feel about them? Did they make you feel like kind of homesick or something?

GA: Well, I enjoy their company, but they doesn't make me feel like I'm home. No, I enjoy their company, though, but they don't reminds me of home.

JG: You never did feel homesick?

GA: No. No.

JG: What kind of things did these people do up on the Mainland? These Hawaiians in Stockton?

GA: The ones that I met up there, they work on the farm. Most of them work on the farm, I guess, for the---are you well acquainted with Stockton?

JG: Not really. I know where it is; I've been there.

GA: You ever heard of that Delta?

JG: No, I don't think so.

GA: Well, the Delta (Agricultural Company), they own most of the farming. So they work for the Delta. As maintenance. They have an ark. They travel all over the river. About 40 of them on this ark. I work on that ark with them.

JG: That's fancy. This was what a flatboat?

GA: Right. Like Noah's ark. You ever seen Noah's ark?

JG: Yeah.

GA: Well, something like that. Yeah.

JG: Do you remember what river this was?

GA: The San Joaoquin River.

JG: And what did they do, just go from one end...

GA: Yeah, well, this Delta, they own all the islands in there. And that's all they (Delta) do. Farming, mostly it's potato. And onion. These people, these Hawaiians on this ark, they do all the maintenance work. They go out, clean the irrigation ditches, whatever, levees, whatever they tell 'em to do. The way this ark travel, when they want to move 'em to certain island---I don't know how many islands they have down there, maybe ten islands--whenever they want this ark to go to certain island, the tug come out, tows this ark to this certain island. They tie up there for about a month, I guess. You just stay there and take care of this island. Do all the maintenance work, whatever they want. They want a ditch cut through here, you go and dig that ditch. You want to dig a levee, you go, and that's all these Hawaiian does. They have Hawaiian food on this, that's all they have on this ark. They call it "Noah's Ark." (Laughs)

JG: What about raw fish?

GA: Raw fish, the same thing. They catch 'em right from the river. Catfish.

JG: Who was the cook that prepared this?

GA: Hawaiian fellow.

JG: One guy all the time?

GA: Let's see. No, I guess when he goes out on a spree---sometime when we get paid, when they go out on a spree, they don't come back for about week.

(Laughter)

GA: And you know those days, Stockton was a red-light town. You know? Oh, man, when they go out, gee, they forget to come back. But, I tell you, I ate Hawaiian food on that ark. Better Hawaiian food than I ate back here, I'm telling.

JG: How did you meet those Hawaiians?

GA: Well, I was working on the American Hawaiian, the American, so I got off in San Francisco. So I met some of the guys, they already on the beach. They say, "Eh, you want to go with us?" "Where to?" "Oh, we're gonna take the...." what the heck's the name of this ship anyhow? They had a name for this, too, the ferryboat that run between Stockton and San Francisco. "We're gonna take the...." I forgot, T.C. Walker, I guess. "We're gonna take the ferry." "Where you going?" "We're going to Stockton." "What going do up there?" "Well, don't know, but there's some Hawaiians up there. We probably can land up a job."

JG: Now these were Hawaiians that...

GA: Yeah, I'm talking to. There's about six of them. They're the ones told me about it. I don't know anything about Stockton. I'm just a new timer. So, I say, "Okay. Let's go." Gee, when I got down there, I met some of these Hawaiians. Boy, you talk about me 77. They were 77, but they had beard down to here.

(Laughter)

GA: You know, I'm talking about me 77. I'm 77, but those guys was 77 and had beard. Shoo.

JG: That's that hard Mainland life.

GA: I say, "How old you?" "Sixty." "How old you?" "Sixty-five." "How old you?" "Seventy-seven."

JG: What year was this?

GA: That was the year, I think was 1927. That was the year that Lindberg took off, because we were right around the corner when they said that. I heard them talking about Lindberg, he landed in France. I think was 1927. And "How's it? How long you been here?" "Oh, heck, I been here since 1913." 1913 they went Stockton.

JG: To work?

GA: No, same as I; went on a ship and finally landed in Stockton. They don't want to move from there, because they got a home. That Noah's Ark was their home. See?

JG: Did they actually live on that ark?

GA: Oh, yeah. I worked on that ark. I live on there.

JG: You had quarters?

GA: No, we had dormitories. We all had our bunks.

JG: About how many worked on that ark?

GA: About 40.

JG: Were there any women on there?

GA: No way, man. That was like a nightclub on payday, was like a night-club. You talked about women, oh, boy, everything. Payday, oh, the foreman goes in town, he brings aboard. We don't have to go town, oh no, no. In those days, there was no liquor, oh, but liquor was flowing like today. They had all kinds of liquor. They call it Jackass. You know what's Jackass.

JG: No.

GA: Never heard Jackass? That's corn whiskey. They had wine. Oh, I never drank so much wine. Those days, those days was good wine, not the kind of wine you drinking today. That was all home made. Home made wine. You take one glass, ooh, boy, you feel so good. So good. Oh, boy. Especially when they bring all this bunch of women on.

(Laughter)

JG: Good times.

GA: But I tell you one thing, that they used to serve better Hawaiian food on that ark then I seen when I go to these luaus.

JG: Was that the food that they served most often?

GA: They were all Hawaiians. But if you want American food, there's American food.

JG: But everyday they served Hawaiian food?

GA: Yeah. But we don't have real poi.

JG: What did you have?

GA: Oh, made out of flour. Not the real poi.

JG: Not taro?

GA: No, no, is the flour. You know I had a hard time to swallow that thing. But when I got used to it, it taste like hotcakes. Yeah.

JG: What about families. Did these Hawaiians have a family any...

GA: Lot of them have family.

JG: Were they Hawaiians, or haole?

GA: The wife?

JG: Yeah.

GA: Yeah, haoles, Indian, Mexican. Yeah. I know lots of them had haoles, though. Yeah, they live good.

JG: Did they have Hawaiian music?

GA: There was more Hawaiian music there, real ones, than the one I seen over here. Real music. Real Hawaiian music. Something like I love. You know?

JG: Now if they had all this Hawaiian food and all this Hawaiian music, did they want to come back to Hawaii?

GA: No. No, you couldn't get them guys to come back here.

JG: What about speaking Hawaiian? Did any of them speak Hawaiian?

GA: Yes, yeah.

JG: Did they speak Hawaiian to each other?

GA: Yeah.

JG: Very often?

GA: Well, sometime when there's young fellows around there, they don't speak Hawaiian, because probably these young whippersnappers cannot understand, so they speak a little broken Hawaiian.

JG: But most of the time, they spoke Hawaiian?

GA: Oh, yeah. Oh, yeah. They was the old timer. They still know their Hawaiian, though. They still know their Hawaiian.

END OF INTERVIEW.

Tape No. 2-22-2-77

ORAL HISTORY INTERVIEW

with

George Ai (GA)

July 21, 1977

Punchbowl, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: With George Ai at his home in Punchbowl. 1977. The first question I wanted to ask, how many brothers and sisters did you have?

GA: Gee, you know.

JG: You had three brothers and a sister, or was it the other way around?

GA: What did I tell you at the beginning?

JG: Three brothers and a sister.

GA: Shee, I was going to tell you I had six brothers and six sisters.

(Laughter)

JG: Rascal. Could you describe the taro patch one more time?

GA: The taro patch.

JG: It was at King and Gulick Streets, right? How large was it?

GA: Did I say 100 around? It could be 100 by 100, or 75 by 75.

JG: Were there other taro patches?

GA: You know, I wasn't too bright those days. I never went to school.

JG: Oh, you're bright. Were there any other taro patches in that area?

GA: No, I don't think so. Indeed there were, but I don't remember.

JG: Were there other garden patches?

GA: No.

JG: What about small taro patches?

GA: There were lots, but not around there, further down.

JG: Was this a commercial taro patch?

GA: Yeah.

JG: You sold to the poi factory?

GA: Yeah.

JG: Were there many homes in that area?

GA: There were homes, but scattered. Not too close together.

JG: Semi-farm area.

GA: Yeah.

JG: (Refers to information on previous tape) Now, the ark. How long was the ark? Approximately, how big?

GA: Let's see, how long was Noah's ark?

JG: I don't know. I know they say something about one being 40 cubits, but I don't know what that is.

GA: Let's see, what did I say? Thirty this way?

JG: No, no, you said something bigger than that.

GA: I think about 30 this way and about 45 the other way. Did I say that? I've forgot now. Anyhow, wasn't too large. But, I think that's the best bet; 30 this way and 45 or 50 the other way or so. Not very large.

JG: You said that there were 34 or 35 people working on it.

GA: Thirty-five.

JG: And all of them Hawaiians, but one.

GA: But one. He was a Mexican.

JG: And you were telling me that you gambled for recreation? What kind of gambling went on on that?

GA: I don't know. Let's see, we had strip poker, five-card draw, seven-card (draw), blackjack and dice.

JG: If you were playing strip poker and they were all guys, that was kind of dull, wasn't it?

GA: It was a sight. (Laughter)

JG: And who was organizing the games?

GA: The foreman. He was in charge the whole thing in the line of gambling. Recreation, anyway.

JG: Was he acting as the house? Did he get a house commission (percentage of winnings)?

GA: Yes.

JG: What other kinds of recreation did they have?

GA: Other kind of recreation. Well, we had women that plays, that's one of'em.

JG: The foreman brought 'em out?

GA: That's right.

JG: He got a commission?

GA: (Nods yes). And then you take your pick. Probably he brings up about three or four, not many, but with 35 people the four was pretty busy. Or five, whatever it is. So, that's some of the recreation.

JG: What else?

GA: Swimming.

JG: What about booze?

GA: Booze? There were plenty of booze.

JG: What year was this?

GA: Oh, now, the year. The year, let's see. About 1926, I guess.

JG: Was Prohibition still on then?

GA: Oh, yeah.

JG: Where did the booze come from?

GA: From bootleggers.

JG: How did they bring it out? In bottles?

GA: They smuggled it. Yeah, in bottles.

JG: How did they smuggle it?

GA: Well, underneath the water. They have the submarines over there, anyway, submarines where they keep 'em under the water and keep away from the prohibition officer until they leave.

JG: You mean one of these little submariee deals?

GA: No, no, they just hide 'em any old place, under the water or any old place, because they're in the river all the time. Till they

scram and then they drag them up.

JG: Did they bring 'em out in bottles?

GA: In jugs.

JG: And what kind of booze was it?

GA: Jackass, corn whiskey.

JG: Do you know where it was being made?

GA: Oh, yeah, being made right there somewhere around Brentwood (California). Town called Brentwood, not too far from where we are. I guess about 50 miles.

JG: And how often would they bring the booze up to you?

GA: Oh, any time we want some. Any time we pay for it. The people on the ark do a lot of drinking and so did I.

JG: Every day, or weekends?

GA: No, weekends. Sometimes during the week. People do a lot of drinking, though. That whiskey wasn't too high. Wine bottle was $2.00. A gallon would be about $5.00. Full gallon. And I would drink a whole gallon, those days. I liked it. But I never go crazy like some these people around here, though.

JG: What about Hawaiian music? Did they on their off hours sing any...

GA: Yeah. There was musicians on there, too. Oh, yeah, we had musicians on there that would make that, what you call that around here? The Ohana, what you call it? Sick, yeah.

JG: Were they singing older Hawaiian songs?

GA: All the old Hawaiian songs, the songs that Aila sings.

JG: Songs from the early 1900's.

GA: Oh, yeah. Oh, yeah. I asked Aila one day for a song he didn't know. Those people were singing 'em. You know? "Maunakea." See, I ask him, but he sang me the other "Maunakea," which isn't the one.

JG: You mean there are two versions of that?

GA: There's two.

JG: Do you know the words?

GA: Yeah. Oh, yeah.

JG: Could you write them down for me?

GA: I could write a few words. I don't know the whole song.

JG: Well, as much as you remember. I'd appreciate having them. What else in the way of Hawaiian songs that you remember...

GA: I used to enjoy their singing, because they had harmony, old time way of singing. They didn't have this kind of funny voice that you hear nowadays, a great big man singing like a woman.

JG: No falsetto.

GA: No, no, no.

JG: Do you remember when falsetto...

GA: Oh, they started a long time ago. They were probably before my time, too, but none of them on the ark used to sing the falsetto way of singing.

JG: What was the age range of those people on the ark?

GA: At that time I was about, let's see, 26, 27. When it's 1927, I'm 27 years old. When it's 1926, I'm 26. You see I cannot forget, 'cause whatever the year is, that's how old I am.

JG: Were there younger people than you on the ark?

GA: Let's see. I think I was the youngest.

JG: And you were telling me the last time I talked with you that there was a man with a long white beard on there. So, I guess he'd be the oldest.

GA: Yeah. But I think I was the youngest. Let's see.

JG: Why did those people come from Hawaii to the Mainland? Do you know?

GA: They were whalers at one time.

JG: Oh, most of them were sailing men?

GA: Yeah, then they got too old and they thought they'd get on land, stay on the land. It's a lot more solid than rocking on the sea. And they were pretty old. Some of these fellows that I met up there, they were as old as---I was 26, some of them were 78. See, I'm 77 today. They were 78. And I learned plenty from them. Plenty from them, yeah.

JG: You mean about Hawaii?

GA: Anything. Anything. Doing things in Hawaiian, talking Hawaiian. Everything that is in the Hawaiian way. I learned from them. They taught me a lot of things that was very nice for me.

JG: Like what?

GA: To be good. Not to steal. Not to beat your wife up. Not to run away with another woman when you get a wife at home. Unless she takes off. I say, okay. See? All the good things.

JG: Most of them members of a church, or were they just good because...

GA: I don't think they ever sit in a church. I don't think they ever see the bell ring in a church. I don't think so. But, they were religious, though. They had their own religion. They were religious.

JG: After you left the ark, you said you went to Alaska.

GA: Oh, well, I went to Alaska before. 1926 was the first time.

JG: Was that on a ship?

GA: Oh, yeah. Windjammer. Windjammer.

JG: Sailing ship?

GA: Yeah. Windjammer.

JG: What was the name of that ship?

GA: Star of Holland. I think it was the Star of Holland. I'm not quite sure.

JG: Now who would that belong to?

GA: To the Alaska Packers.

JG: Was that hauling salmon, or what?

GA: Everything. You mean catching the salmon from the river?

JG: No, what were they hauling? What was the cargo?

GA: Salmon.

JG: Canned salmon?

GA: It's people and salmon.

JG: How many passengers were you carrying on that thing?

GA: Oh, heck there were lots. I'd say, oh, about, maybe 600.

JG: About 600?

GA: Yeah, because they were only taken for one cannery.

JG: That was a major passenger ship, then?

GA: No, it's a schooner.

JG: Did you say it carried 600 people?

GA: You even been on a passenger ship? And then they got what they call steerage?

JG: Yeah.

GA: Something like that. They're down under there like a bunch of cattle.

JG: In open dormitories?

GA: Open, you just find your own bunk. That's the trouble with the union nowdays. Now you don't travel like that. Now, you have your quarters. You have your bunk.

JG: So they hauled salmon and passengers?

GA: Well, when we go up, we got nothing. All they have is food and people. On the way back, well, they've got a load of salmon.

JG: Were you still a messman, then?

GA: No, no. I didn't work on the ship at all. I just went as a crew for the cannery. They hired me down below, down in Pacific and Broadway. You know where that is?

JG: Yeah.

GA: Skid row.

JG: Did they just come around...

GA: No, no, you see a sign. "You want to go to Alaska? Sign up." And then you can go there and bunk in there until they are ready to go. They take you in for about three months before they leave, because they want the men. Look for three months time, you got all that time to lay around. Nobody around.

JG: And they were feeding you?

GA: Feeding you. That's right. You got to find your way around in those days. Sometime when you way up the hills in like Idaho Falls, hey, time to get back there. (Laughs) Have to hurry to get the freighter coming down.

JG: Quite a bit of adventure then.

GA: Oh, I love it. I love it, I tell you. You know everytime when I hear a train go, "Whoooo, Whoooo," Oh, boy.

JG: There goes your heart.

GA: I tell you. I never was homesick. I never was homesick for the islands.

JG: Never were?

GA: No.

JG: Even all these Hawaiian people...

GA: No, they don't care about coming back. You know the ones that wants to come back? That just went up there for couple of weeks ago. Yeah. "Oh, I miss my poi."

(Laughter)

JG: When you went to Alaska, did you say there were five other guys that went with you? Five other Hawaiians?

GA: Yeah.

JG: And how long did you stay up in Alaska?

GA: About three months, I guess.

JG: That was during the summer?

GA: Gee, I forgot the month, now. Let's see. May, June, July. I guess so. We'd leave San Francisco around May. June. July. Return in August. 'Course I know we cannot stay there after October or few days before October, I guess, because the river gets frozen and then you never get out of there.

JG: When you came back from Alaska that time, what did you do then?

GA: You mean, in 1927?

JG: Yes.

GA: Oh, heck,I had lots to do. Roaming, roaming the country.

JG: That's when you went hobo-ing?

GA: Hobo-ing, yeah. I still had a lot of dough, yet. When I came back from Alaska, I still had a lot of dough, so I don't have to go hobo-ing.

JG: Did they pay you off in one lump sum?

GA: Yeah.

JG: How long before you had to start looking for work, then?

GA: Oh, I always was looking for work. Always looking for work. And even though if I had the money in my pocket, and if I think this is a easy pickin' I'm gonna take it till whenever I go traveling

and I see a sign. Maybe "Fruit Pickers Wanted." Peach pickers or apricot pickers. What you call? What's this "asperagrass?"

JG: Asparagus?

GA: Yeah, asparagus. What you call them? Asparagus cutters, I guess you call 'em.

JG: Cutters.

GA: Cutters? 'Cause you have to get down like that and get 'em from the ground. Oh, if you haven't got a strong back, you better quit the job.

JG: What kind of pay were they paying for that kind of work at that time?

GA: That's contract.

JG: What do you mean, contract?

GA: You got to finish the job in order to get paid. The job takes about three months. See, then they tell you we don't get paid till the job is over. How long it takes? Three months. Well, maybe four months. How much by the time when the job get through? How much we gonna get? How much each person gonna get? Oh, probably gonna get, oh, $300. OH, that sounds good, $300.

JG: Plus board?

GA: Let's see. Yeah, yeah. Plus board, right. And there's other kinds of jobs There was a fellow up there, I guess he went up there same time I did, maybe before me. Anyhow, right in this house I told him when I was in the Mainland I could name every fruit that grows in the Mainland. I think I pick 'em. He said, "Me, too." Remember. So I said, "How do you pick cantaloupes?" "Well, you just pick 'em." Oh no.

JG: How do you pick 'em?

GA: Maybe he helped pick a few from the backyard, but not to go pick with a big outfit. Oh, no.

JG: How do you pick 'em?

GA: You have to pick 'em by the slips.

JG: What do you mean by the slips?

GA: Full, three-quarter, half, quarter and all.

JG: You mean the box?

GA: No, the cantaloupe. When they tell you they want full slip, you just pick full slip. You see?

JG: I don't understand. What's a slip?

GA: Slip is the grade.

JG: Is that the size?

GA: Grade. Not the size, not the size.

JG: Quality?

GA: Quality, yeah. It's the quality. Well, you take full slip, it's full grown. It's ripe. It's ripe, that's full slip. Three-quarter, well, from San Diego, from Stockton, probably you can send it to Chicago. It would go. Then half, it goes all the way back East. See, that's the way the grade goes. Three-quarter, whatever you call 'em. So he said he picked 'em. I said, "How you pick 'em." "Well, you just pick 'em." No. "You know how you pick 'em? I'm gonna show you. So maybe when you go back again to the mainland"---this is the fruit, this is the stem. You just put your thumb there. You just go like that. She comes off, that's first grade.

JG: That's first grade.

GA: First grade, number one. But when you got to put a little force, three-quarter.

JG: Oh, I see, you do it by touch then.

GA: Yeah, by touch. See, this is the one. But you don't pick 'em. When they tell you, anybody tell you, "Oh just pick 'em like watermelons, just like any old thing," no. That's one fruit there's a different way of picking. All right, picking orange. How you pick orange?

JG: Don't know.

GA: You cannot go on the tree and pull 'em. Cannot. You have to take your snip and cut 'em.

JG: Oh, you cut them.

GA: You have to cut it. If you don't cut it, you get fired. You get paid by the box, see, probably twenty cents, thirty cents a box. So by pulling them, you get your box filled in no time. But you spoil the orange.

JG: How many boxes a day could you pick?

GA: Oh, I pick about, let's see, about 70, I guess.

JG: Oh, that's a lot.

GA: Yeah, 70 boxes.

JG: That's $14 a day, huh?

GA: Fourteen dollars, 70 boxes. The worst picking I did was cotton.

JG: Where did you pick cotton?

GA: Where did I pick cotton? Now where did I pick cotton? Calpatchia. Calpatchia.

JG: Where's that?

GA: Oh, that's way down in the Imperial Valley. Calpatchia. You know where Calpatchia is?

JG: No, but I know where the Imperial Valley is.

GA: Oh, yeah, so let's see, we were getting paid, was that three cents or two and a half cents or two cents, well anyhow, I picked about 20 pounds, all day, from six a.m. to six p.m. I never can get used to that thing. Never can get used to it.

JG: That sounds like awfully hard work.

GA: Yeah. I never can get used to it. Yeah, and that was in 1925. I was just roaming, just want to see the country, what it looks like. But when we got down there, "Say, you folks pick cotton before?" "Oh, yeah, yeah," I said. (Laughs) These Hawaiians say, "Yeah, yeah, yeah." "You know how to pick cotton?" But none of us pick cotton before.

JG: How many of you were there together at that time?

GA: Let's see. Five, I guess.

JG: Five Hawaiians.

GA: Let's see, myself, one, two, three, four, five, six. Six. One Tahitian.

JG: Where did you meet these guys?

GA: The Tahitian? In San Francisco.

JG: And what about the Hawaiians? Where did you meet them?

GA: Oh, they all from the ship.

JG: They were guys you knew already.

GA: Yeah, they got tired of the ship, just like I did. They said, "Let's get around the country, do something." Those days there was no union. Their wages was cheap and everything.

JG: When you were romaing around looking the country over, how many states did you cover? Which states did you cover?

GA: I don't know how many states, but I went to almost all the states, I guess. I guess so, like I was in Alaska. When did Alaska came statehood? 1949? 1949 or 1950?

JG: I think it must have been 1950.

GA: 1950, well I was up there before it became a state.

JG: When you were looking the nation over, the country over, what areas did you find Hawaiian communities? Or numbers of Hawaiians?

GA: You know, when I was traveling, I went through Salt Lake. They told me there were lot of Hawaiians, but I didn't get to see 'em, because they were too far out of Salt Lake. They had a Hawaiian, what do you call it? A community up there. Lots of Hawaiians. But I didn't get that far. I didn't get to see 'em. I wanted to get there, but where we were, where the train stop, where Salt Lake is, I bet it was about, maybe 200 miles. It was too far. It was up in the hills someplace. So, I didn't get out there. But that would have been the most Hawaiians if I ever got there. They told me that Hawaiian families was establish out there, probably about, oh, ten families. So I didn't get to see them up there.

JG: What other communities did you meet Hawaiians in?

GA: That's all I see. Around the seacoast, like Baltimore, well, there's a couple there.

JG: How did you meet the Hawaiians in Baltimore?

GA: They were on a ship, they got off and settled there. They didn't go back on the ship any more.

JG: But how did you meet them?

GA: Well, I met them on the ship, when they were still working on the ship.

JG: Oh, I see, and then you just called on them.

GA: Yeah, yeah. New York, the same thing. People that used to work on the ships and then they got off, they got enough of sea life they got off. And Boston, same thing. And Brockford, Maine, lot of them, they got tired, but they left the ship before the union. But anyway, they stayed till the union. They were pretty old. They were too old for it, just like I am. Be too old.

JG: But you knew several Hawaiian communities on the West Coast?

GA: Now, those days, Hawaiians were scattered. Like you take Oakland, probably Oakland, but they were scattered. There were a lot of Hawaiians in Oakland, but I didn't get to see...But I'm not afield, I didn't get to see all. But you take today, they have a what you call it? A society that they all belongs to this society and they all meet.

JG: How many years did you do this wandering around the country just looking it over?

GA: Everytime I got a chance up there, whenever, and no matter what it is, if I make up my mind to go here, I'm gonna go.

JG: Did you go back on the ships after 1927?

GA: Yeah, the same conditions.

JG: When did you go back on the ships?

GA: 1927, 1928, 1930, 1932, then I didn't go back till the strike.

JG: In 1934 when you went back to the ships, where did you ship out of?

GA: San Pedro.

JG: On what lines was that?

GA: The Hammet Line.

JG: Was that an American line?

GA: Yeah.

JG: And where were you running then?

GA: Up to Vancouver.

JG: And what was your job at that time?

GA: Seaman.

JG: Do you remember what your union dues were at that time?

GA: The union dues at that time, gee. I can't think of it now. Dues were about $3.00, I guess.

JG: A month, a year, what?

GA: A month.

JG: So you were paying about $36 year dues. Did you stay pretty much on the ship for a while after the strike?

GA: Yeah, I stayed and then, 1940 I made up my mind to go to Alaska again. To come down here. When I got here, that's when I couldn't go back again.

JG: Why did you decide to come down here?

GA: Vacation.

JG: Had you been home since you left in 1917?

GA: No.

JG: Let's go back to this last trip to Alaska. Were you on a ship up there, or were you working up there?

GA: Working.

JG: In the cannery?

GA: Yeah.

JG: Had you seen a lot of changes since you'd been there the last time?

GA: I guess so, yeah. There were a lot of changes. Yeah.

JG: And when you came down here in 1940, when did you get down here?

GA: When the hell did I come? I came here October, September, October, November. When did they have the Pearl Harbor?

JG: Pearl Harbor was in December.

GA: December the what?

JG: The 7th, 1941, yeah.

GA: December 1941? Well, I came down here in 1941, then. Oh, 1941.

JG: In the summer time?

GA: No, I was here about two months before they attacked Pearl Harbor.

JG: Were you visiting your family, or friends?

GA: Yeah.

JG: Do you remember the attack on Pearl Harbor?

GA: Oh, yeah.

JG: Where were you then?

GA: I was home. I was working at Ford Island, although I wasn't on the job. I was home. When they attack.

JG: When you came home. you came on vacation, but you got a job?

GA: Let's see how it was. No, no. I got a job. That's right, I got a job. Then they wouldn't let me go back. The job was frozen.

JG: How long did you intend to stay when you came down?

GA: Three months.

JG: So you were just looking for temporary work?

GA: Yeah.

JG: What kind of job did you have out there?

GA: Mechanic in the---construction people that was doing construction work on the Ford Island. I was working for them in the garage.

JG: Where were you living the day that Pearl Harbor happened?

GA: I was living in Kalihi.

JG: Did you see the attack?

GA: Well, I seen the planes flying, and heard a lot of racket going, but I never thought there was something like war going.

JG: Had you heard any talk about the possibility of war here?

GA: No.

JG: What about on the Mainland before you came back here?

GA: Yeah, I heard.

JG: On the Mainland they were talking about it?

GA: Yeah, they were talking about it. I heard rumors on the Mainland that there was going to be a war between the Japs and the United States. Yeah, I heard rumors.

JG: How did you feel when you knew we were at war?

GA: How did I feel?

JG: Yeah, what were your thoughts? You know, when they...

GA: I didn't get excited. No, nothing to get excited about. I wasn't excited, only that I couldn't go back, which I wanted to go back.

JG: Why did you want to go back?

GA: You see, I never told you half of my story yet. I was married.

JG: So you had family at that time on the Mainland.

GA: Yeah, I was married. That's why I was planning to go back. And then, I had my things stored away. And that's the reason I wanted to go back. That's the only reason I wanted to go back. And then this fellow that I knew, when the Second World War broke out, and a lot of this defense work start going on, this friend of mine, he got promoted where he was working in the shipyard. I used to know him. So he wrote me a letter that if I should go back, he'd give me any job I want.

JG: This was in Oakland?

GA: Yeah, in Oakland. That's the reason I wanted to go back also. But I couldn't.

JG: When you came back before the War started, when you first came back, what did you notice most about Hawaii?

GA: Little change. There was change.

JG: What did you feel about what you saw?

GA: Oh, I didn't get excited.

JG: But what kind of feelings did you have about it? How did you come back, by plane or by ship?

GA: Ship.

JG: What did you think about the waterfront, about Kalihi where you had lived, about the town itself?

GA: Yeah, there were a lot of change, a lot of change, but it didn't get me excited. No, because my mind was still for the Mainland. That's all I had, my mind for the Mainland. I didn't care what they do out here. It didn't bother me.

JG: What about the people? What did you think about the people? Had they changed?

GA: People change? I don't think so. Probably a little. Yeah, got a little educated, probably.

JG: What about the way they lived? What did you notice most about the changes in the way people were living?

GA: Gee, I couldn't, you know why, I didn't take interest in those things about how the people were living. That didn't bother me at all. That's the reason I didn't find any difference. All my mind, all I was thinking about is to get back when I'm ready. I wanted to get back.

JG: Well, why did you decide to come down here?

GA: My wife wanted.

JG: Had she ever been here before?

GA: Yeah, she was born here.

JG: Oh, I see, she had family.

GA: Yeah. I didn't want to come. She wanted to come.

JG: What kind of sightseeing did you do when you came back? Any?

GA: Well, in fact, I didn't care to see anything around the island. I wasn't excited about anything around the island.

JG: Now during the Second World War, you got here at the time of the bombing, so you kept on working out at Ford Island. Did you work there till after the War?

GA: Yeah. Oh, yeah.

JG: How did that affect your life? Were you driving to work? Ride the bus?

GA: Boat, driving, riding the bus, and riding, going to work with people, sharing.

JG: As you look back on the War, what is your most vivid memory of what was happening here during that time?

GA: You mean, what was the most exciting?

JG: Well, what stands out the most?

GA: Well, one thing, I was in favor of Martial Law. I wanted Martial Law. I'm for it.

JG: All the time, or just under that kind of...

GA: Yeah, I don't mind if they have it today.

JG: Really?

GA: Yeah.

JG: Why?

GA: People getting really out of line, out of line, where our police cannot handle. Yeah, that's one thing that I really want during the War, Martial Law, yeah. Because I find things was all in order. You don't see much drunks on the street, you don't see people fighting so much, you don't see these rape around. I think I'm for Martial Law.

JG: You said you were living in Kalihi. Did you live there all during the War?

GA: No. No, I move over all different sections.

JG: When did you get this place up here?

GA: This one here?

JG: Yeah.

GA: When was it? About ten years ago? Yeah, ten years, about ten years ago. What was ten years ago? What is this?

JG: About 1967, 1968.

GA: Yeah, 1968, 1967.

JG: That was quite a while after the War.

GA: I was here when I was operated on.

JG: In the house?

GA: Yeah, in this house. The house was tumbling, was just about a shack, dilapidated and almost falling. And I have to go be operated.

JG: Well, now when the War was over in 1946 or 1947, whatever it was, what did you think about going back to the Mainland at that time?

GA: Yes, I wanted to go back to the Mainland.

JG: Why didn't you? What made you decide to stay here?

GA: There were problems. (Laughs) I'm not ashamed of my problems, they're nothing to be ashamed of. No, but I had problems, problems that don't have to fight over it, but something that have to be taken care of.

JG: So you decided to stay here, anyway. When did you make your application for Hawaiian Homestead?

GA: This here homestead, it belongs to her son. We made it for her son. We went and got it, but for her son. We don't own nothing here. We don't own nothing. We just fix the house, just stay. But the whole place belongs to her son. We too old to own any land.

JG: Oh, they won't let you own...

GA: No, no, they give it all right, as long as you're qualified. I'm qualified.

JG: You're a hundred percent.

GA: Yeah.

JG: (To wife) And how much Hawaiian are you?

GA: She's only quarter.

JG: Only quarter. Your son has to be half.

GA: So we still planning to go to the Mainland. She and I, we still planning. We plan to go.

JG: To stay or to visit?

GA: To stay.

JG: What is it about the Mainland...

GA: I like the Mainland. She likes the Mainland.

JG: What do you like about the Mainland?

GA: Clean.

JG: Physically clean?

GA: Clean. To me, it's clean. Clean. What's clean about it? Clean, that's the word, clean. Yeah. C-L-E-A-N, clean. So I don't care what you think about it. (Laughs)

JG: Well, it's a good thing everybody doesn't want to live here, we'd be so crowded, we'd sink.

GA: No, but I don't know whether I will have this opportunity to go back. I don't know, but I like it. In my heart. I told her many times, when everything is taken care of, I hope the day comes, we both go to the Mainland to live.

JG: Where do you like the best on the Mainland?

GA: We plan to go live in San Pedro. One horse town.

JG: You have friends there?

GA: Yeah.

JG: Do you have any relatives there?

GA: No.

JG: But that's where you'd like to live the rest of your life?

GA: Yeah. There's only about, I guess, 15,000 people live there. But from there, I can make my move. Travel, whatever, wherever I want to go. That will be my headquarters. Want to go to North Pole, that'll be my headquarters.

JG: Let's go back to getting this house. This house you got, then under her son's name, and you moved in here about 1968?

GA: 1966? 1968?

JG: And you've done all this repair, the two of you?

GA: It's not quite fixed yet.

JG: No, I can see that you've done a lot of work here, like the ceiling. Now its all clean and painted and everything. You got a lot of plants outside.

GA: Shee, he's gonna take over when the time comes. So we plan to go. I hope I'll be in good physical health.

JG: You're waiting till you feel better physically?

GA: No, no, no. I'm not waiting. I'm waiting just for time, 'cause I still got a lot of things to take care. Not problems, things to take care. Things. Problems is all gone already. (Laughs) I took care of that already. We have no problems now, just things.

JG: It's a matter of words because things and problems, just words you apply to it. So you've been doing all of this repair work...

GA: Right.

JG: How do you feel about living in Papakolea?

GA: I have no complaints, maybe little here and there, but I think I would rather live somewhere else.

JG: What would be the reason for wanting to live someplace else?

GA: One is the neighbor's not so hot. I mean, they're a little odd, little things that keep you irritated. Not the big people, but the kids. See, you go out there, sometimes they have a party here, they goes and sits on her car. All the parking and everythings on the trunk. Ruins the pain, the paint on the car. Damage the car for good, scratches the car. Little bit of things, gets you irritated.

JG: Do you belong to the community association here?

GA: No.

JG: You don't take part in those...

GA: No.

JG: Do you belong to any clubs or groups?

GA: No, the only club I belong is the USA club.

JG: What's that?

GA: United States of America. True to the flag. You fight for your country? You bet your life, I die for 'em.

JG: You were never in the military?

GA: (Shakes head)

JG: Did you belong to a church?

GA: I belong to all church.

JG: But it's never played a role in your life?

GA: All church, yeah, all church.

JG: Now I wanted to ask you. All these years, if you never felt homesick for Hawaii, but you've always met with Hawaiians and you've always done things with Hawaiians, how did that always come about if you didn't have a feeling for coming back or a feeling for Hawaii?

GA: No matter where I've been in the Mainland, people I associate with most is the white people, haoles. They are my friends in the Mainland, no matter where I go, they are my friends. Some of them, I don't even know them, only work for about two hours. We talk.

"Oh, you're Hawaiian?" "Yeah." "Oh, gee." Next day, "George, I like you to come to my house for dinner. My wife is gonna have a good roast." Oh, well. Here we goes to North Carolina, I don't know these people from Adam. "Where you folks staying?" "At the hotel." "Go and get your things, bring it down here." The husband tells me, "Make this your headquarter. Go wherever you like and make this home, this house, your headquarters." You talk about Hawaiian hospitality, I'd rather have the Mainland hospitality.

JG: Then you've always felt very well treated up there?

GA: Yeah.

JG: Have you ever experienced any kind of discrimination on the Mainland from being Hawaiian?

GA: So far, no, I have no complaint about discrimination.

JG: That hasn't been a problem area?

GA: Although I been down in the South during my hobo days there's a lot of...

END OF SIDE ONE

SIDE TWO

JG: On the ships when you went to...

GA: No, I never had no trouble. No, I never was discriminated.

JG: On the ships that you were on, in different parts of the world, did you ever meet with groups of Hawaiians outside the United States?

GA: No, no, I only meet the ones from the ship.

JG: Now Mrs. Ai has a son. Did you ever have any children?

GA: Oh, yes.

JG: Are they here or on the Mainland?

GA: No, they're on the Mainland.

JG: How many children did you have?

GA: About three, four.

JG: That's kind of a casual attitude.

(Laughter)

GA: Oh, yeah, somebody ask me, "How many kids?" Oh, I got all kinds of kids. Some with blue eyes, some with black eyes, pink eyes, brown eyes, every kind. They're somewhere.

JG: Were you married more than once?

GA: Yeah. (Holds up six fingers)

JG: How many times were you married? Six times. This is your sixth wife?

GA: Yeah.

JG: This seems to be a good selection, though.

GA: Yeah.

JG: Took a little practice? I mean, took some practice on your part to pick a good one.

GA: Yeah, good, very good. My last wife was a Hawaiian. The other one that I came from the Mainland with was Filipino. One was Portugese.

JG: One time you said you had a Mexican wife, didn't you?

GA: Yeah, I had a Mexican wife.

JG: Haole wife?

GA: Yeah.

JG: Where did you meet this wife?

GA: This one? Over here.

JG: Oh, over here. Has she lived on the Mainland?

GA: No, but she's got three daughters on the Mainland.

JG: Would they be living near where you'd like to live?

GA: No, far away from me, where I want to go. Far away, although they would rather see me come live close by, but my mind is made up. Not because I don't want to live close to family, but that's in my mind already, what I want to do.

JG: One of things that I've noticed is that, at a meeting, that you speak Hawaiian pretty good apparently. I can't judge that well, but at least from what other people say, you speak good Hawaiian. You carry on conversations, and you put some value on Hawaiians knowing Hawaiians. How come you still have an interest in that? I notice you speak very good English. Do you know why you still value the Hawaiian language?

GA: Why I take interest in Hawaiian language? I'm Hawaiian; probably that's the reason I take interest in it. But that is, to get homesick about Hawaii, I don't have that strong of a faith, but I will fight for Hawaii, and for anything that Hawaii wants, I will go for it. Sky's the limit.

JG: I want to ask you how you feel about Hawaiian Homes land and not only the current administration of them, but going back, and how the Hawaiian Homesteads have been handled. What do you think about that? About the past and the present?

GA: The Hawaiian Homes land. It's a good thing when they started this thing, but it's not handled right.

JG: How do you think it's handled wrong?

GA: The way I feel about handling it right is because a lot of people on the land is not qualified.

JG: Now by "not qualified," why do you mean?

GA: Either they don't have enough Hawaiian, or they just put in there because favoritism. And people been waiting so long. They don't get close on the list, they still far away, and that's the reason I say it's not handled right. But I don't know about this administration, but whether this director is doing the right thing. Some say she is, some say no.

JG: Do you think that the qualifications for Hawaiian Homes land should be dropped from one-half to one-quarter? Or do you think it should stay at least at one-half?

GA: I don't mind one-half. I guess quarter is all right, but I like to see half, though, because a quarter you're gonna have a lot of quarter. You don't have enough land. Well, a quarter is all right, if it runs in the family. Like, first the leasee, (when) he drops out, your son or whatever it is, heir--there's another word, the successor--if he has a quarter, it's all right. But not to go and fill up an application and you only got quarter.

JG: Not as the first grantee.

GA: Yeah, yeah. I don't agree with that. No.

JG: Now about groups like ALOHA (Aboriginal Lands of Hawaiian Ancestry), and the Hawaiian Coalition, and those groups, what do you think of them?

GA: That is, in doing anything for the Hawaiians?

JG: Well, do you think they are doing anything for the Hawaiians? Do you think they're effective?

GA: Whatever they say is all right, but I don't think they have any power, any strength.

JG: Do you think that they should get land, or money reparations?

GA: I don't mind, if they can get it.

JG: But do you think it's just? Do you believe the Hawaiians have it coming to them, in other words?

GA: You know one time, when they say about the people losing the land, and these people come in and take the land away from them I don't know whether they go the land for nothing. They must have either made some kind of deal, or, even if they gave a bottle of wine for an acre of land, they gave something for the land. And if you're so stupid as that to give one acre of land for a bottle of wine, whose fault is it?

JG: I guess theirs. What about the way that they're going about Kahoolawe? What do you think about Kahoolawe?

GA: No, I still believe the military owns that land, that island. I believe the military owns that. These people are just making a mess. They're starting something that's not worth it. No. These people goes out there and all they do, now what they going to do with the land? What they going do with it? They got to have the State to come in.

JG: Do you think there should be efforts made to teach the Hawaiian language, teach Hawaiian history in schools?

GA: It's good, but are there any that will take interest in it?

JG: There's quite a few now.

GA: Pretty hard. Pretty hard. They don't take interest at all. Maybe handful might. Yeah, it's a good thing, but when that thing has come over they will try to attend, or try to make an effort to learn or take part. So, I'm for the Hawaiians, yeah. But how come I don't get homesick and all this kind of things, no. Hawaiian food doesn't bother me, the land doesn't bother me. As long as I have my health, I don't mind to live forever. I told this to everybody, I don't mind to live forever, just so I don't get sick. I don't mind getting old, it don't bother me, but when you get pains here and pains there, that's the thing that bothers me.

JG: You must spend quite a bit of time on the house working. What else do you do with your time?

GA: I'm always occupied, always busy. Always something to do. If it isn't outside, it's inside. If it isn't inside, it's outside. If it ain't outside, it's on the roof. If it isn't on the roof, it's in the basement. So I'm always doing something. But to build a house, I got to have her. I cannot build 'em with just myself. I cannot. No, I got to have her. I cannot come down any old time I want. But this here Cadillac (refers to wheel chair) sure did help me a lot. Up there with that hot sun up there, although I got to have my beer up there. The more beer I drink, the better I can work. That's right, although this perspiration just run all over my body, but I can work better.

JG: And you actually climb up on the roof and repair?

GA: I got another room I got to tear down. You come over when I'm just about ready to bring it down. Oh, yeah. I'll show you. I'll bring

it down. You come and watch and you'll see she and I, she and I on the roof. Oh, yeah. You never see a 77 year old man up on the roof.

JG: Not very often.

END OF INTERVIEW.

BIOGRAPHICAL SUMMARY: LOUIS AILA, JR., Honolulu Iron Works laborer, Pearl Harbor painter, musician.

Louis Aila Junior, Hawaiian-haole, was born in Waialua, June 27, 1901. While growing up, he spent time living in Kawaihapai as well as Waialua. His formal education ended with the sixth grade.

His first job was as a laborer with Honolulu Iron Works; he joined the National Guard in 1916 and served with the Army during World War I. After his discharge, he was: a stevedore, cane hauler for Ewa plantation, a housepainter, and a conductor with Honolulu Rapid Transit.

Hawaiian culture, music, language and the Mormon religion have always held important places in Louis' life. He began to play Hawaiian music professionally during the 1930's. He played with Bill Lincoln's group and traveled with him to New Zealand in 1940 to entertain for eight months.

Tape No. 2-1-1-77

ORAL HISTORY INTERVIEW

with

Louis Aila (LA)

March 5, 1977

Makaha, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: When your sisters were having children, did your mother help name them? How did she get the names?

LA: You know my sisters' children?

JG: Mhm.

LA: Oh, well in that case, when my sister got married, my mother already passed away. So, when my sister got married most of the name, Hawaiian name was on her (four) husbands' side. They used family names.

JG: They didn't tie the names to special events, or something, or a dream...

LA: No, no, no, no, no, no, they used, like for instance, maybe I have some aunties died, eh. When they have children---I have some daughters like that. Well, we always try to use those names, that way. We perpetrate the name while we living. The person's died already, like maybe my grandma's aunty's name was Kamaka, so, when she died, when I get a baby girl, well, we try to name that girl in honor of her. That's how Hawaiians do it. We tried to carry the family name as much as we can.
But the way I'm looking now, the Hawaiians don't do that. They picking, picking all this kind famous name, like Kaiulani and then Liliuokalani all that kind, but we don't do that. My parents don't do that. Sometimes we pick the name from My Hawaiian Bible. But in most cases that I know, my family, all the names were picked from our ancestors that passed many, many years ago. We would carry on their names.

JG: As you grew up was the importance of these names explained? In other words, did they tell the kids that got the names what the name meant and why they were given it?

LA: I don't remember, but my Hawaiian names's Kiokina (Hawaiian form of "Johnson"). That's from my grandfather's name. According to Hawaiian, I took grandfather's name, Louis Johnson, see, and my dad's names's Aila. That's not a Hawaiian name, because it came from Johnson, see? I took that name Kiokina till today. People who knows me well from my country (Waialua), they call me that name. But when I come to this place (Waianae), people don't call me that, they just call me Louie whatever-it-is, or Aila, see.

One of my sister's name was named from Molokai, Kanealae. That's her name, but I think more for the lady that from Molokai that collected with the chief way (i.e. had a child by a chief). Something like that. So that's how my sister took that name, Kanealae. That's a Molokai name; that's not Oahu name. I have an older brother by name Opunui. We took that name from our old ancestors, maybe my dad's grandfather, great-grandfather, see. And then, another brother of mine was Mamoka. That name I really don't know about. Maybe it came from some of the old family that died many, many years ago. And then we have another brother, Kamakahiki. So that's when we came in that line of Lono Kamakahiki. You know our genealogy, we come in that line of Lono Kamakahiki. One of my brothers was named Makahiki. Should be Kamakahiki. And then my dad's also is Kamakahiki. Aila Kamakahiki, you see? And then I didn't know much about Lono Kamakahiki till later I read stories of this and that. But the Aila family, originally we came from Waialua District. But this Lono Kamakahiki, one of his son roamed in here Waialua District--I don't know, maybe three, five, six hundred years ago--roamed Waialua District, and one of Lono Kamakahiki's sons came and married one of the Aila family, our family, so it produced children. So that's the story of Kewela Aila.

Then we have Kaena Aila, and one daughter, Koalau, Hoalau, something like that, married one of the chiefs in Kauai, see. I saw that lately. Only lately, I saw that in a book. I saw in (Aberham) Fornander's book and then (S.M.) Kamakau's book. Whether it's true or not, I don't know. But it says the story in there because, one of Lono Kamakahiki's son is, I know his name Keikihumahana. In his young days he roamed back and forth, roamed the Waialua District. He married one of the Ailas in Waialua District. We come from Waialua but we're the only Aila in the whole territory. There's nobody else. No Aila besides us. Only my family.

JG: How do you interpret the name "Aila"?

LA: "It's there." Well, somebody interprets differently, says, it should be "oil". I say, no, no, it's not "oil". You listen how I pronounce. "Aila." When you mention oil, kerosene oil, "Aila." So you see, the sound is different.

JG: Lot different. When you had cousins and things, did they live in Waialua District or did they come out from town or what?

LA: You mean, cousins? Shee...I don't know if I have any cousins. You know why? Because I going to tell you. I know only my dad.

(Laughter)

LA: So, I don't remember I have a uncle on my dad's side. And I don't remember I have a uncle on my mama's side. So it's just like I'm out. I get one cousin but it's not, what you call...

JG: Not a real cousin?

LA: No, not a real cousin. But I don't want to bring that in, because

my grandfather Johnson fool around with this other woman and got this children. Illegitimate, eh? But my (grand-) mother was a real, real wife that my grandfather married, see? So that side I don't count to me, you know, because my grandfather fool around with some other wahine, then get these girls and boys and they have children and have grandchildren even today.

JG: Let's go back to school. You said you went to a one-room schoolhouse, right?

LA: Yeah.

JG: What kind of classes did you have?

LA: Well, in those things we have, reading, and then we have arithmetic and we have history of the Hawaiian Islands those days, see. Now no more. I don't see that. And we have geography.

JG: Did you have Hawaiian Island geography?

LA: Yes, we have Hawaiian Island geography and then we have regular geography for the Mainland or whatever it is, and spelling. Now, all that, you get from first grade to six grade.

JG: How much of your time do you think you spent studying Hawaiian history, and Hawaiian geography? Do you feel like you got a really good foundation in Hawaiian geography?

LA: No, no those days I didn't think nothing of it. I thought we are well-versed in our language so I thought we had Hawaiian history, Hawaiian geography. When it comes time to the class of Hawaiian history, we all look our own study. But, I feel that the history is not deep; it's too light. Not deep, deep language, you know, very slight language, because maybe if I went to high school then maybe it's different. I'm still in elementary yet, see? So, in geography and all that but too bad my parents really cannot afford to put me in high school. We were poor, see?

JG: Very few people went to high school at that time, anyway.

LA: And then we get money, my parents had no money. Sure, they got land but they got no money, and then he was only a farmer and a fisherman, my dad, see? But, ah, too bad, I think (if) we had a little money, and me, I think I would be a little more smarter, and I get chance to go high school. But no, so that's the reason in 1916 I make up my mind to quit school and go on my own, and that how I went on my own till I married and I have children and my wife died and then I married in Hawaii (Big Island) again. So that's how till today, see?

JG: When you were studying history, you just had things like Kamehameha; you didn't go way back...

LA: Oh, no, no, no. No, no, not to Kamehameha. Oh, maybe we know about

Kamehameha as a king of Hawaii, and Queen Liliuokalani--we knew about that. But, not way back, no, no, no, no.

JG: At home, did you talk about the legends and things?

LA: No, no.

JG: Did your parents tell you any Hawaiian legends?

LA: No, no...

JG: Stories?

LA: My daddy, I think he knows a lot, but he don't open up his heart to teach us, you know. I don't know why. If you would say something, he don't outline the whole story, maybe he just talk part of it, so we don't know the rest, see? My dad, he's not selfish, but I don't know why. He's pretty bright in Hawaiian; he's bright, you know. But, see, he went to a Hawaiian school. But when they stopped the Hawaiian school, from then on he didn't continue. But he's pretty smart, you know.

JG: Did he go to the Emerson School you know, old man...

LA: Reverend Emerson. I really don't know. Reverend Emerson was the missionary. But, I didn't question him which Hawaiian school he went. But he must have went down to Waialua, Hawaiian school. Maybe so.

JG: Did he have Hawaiian books in the house?

LA: No, no, no. No Hawaiian books. No more.

JG: Did you take a Hawaiian newspaper?

LA: Oh, yes. During those days everybody have Hawaiian newspaper, this Kua Koa. And then another newspaper, Aloha Aina. You see, a train used to run down all the camps (as far as Kahuku). Every Friday they used to deliver the paper and we go down to the depot and wait for the paper. My dad subscribe to them all the time. So they read in Hawaiian, my dad, you see. So, how I come to learn how to read Hawaiian because, although I familiar with the Hawaiian language I listen how my dad read. And when he get through, when he read it, pau, I would get the paper and I would try to read myself and I pretend that I know how to, but I pick up as I go along. That's how I knew how to read...

JG: Was your father reading to your mother, or to you kids, or to just everybody, or what?

LA: No, he's just read, but maybe if we are all around he just sit down, and we all listening. But as I say, we are familiar with our language, and when he read, well, most of what he reading, we know what he's talking about. So in order to get used to how you going to speak the

language, I sneak the paper, you know, when he stop reading and I started to read myself till I continue to get the idea of reading this. And that's how I know how to read. That's way back when I, was 12, 13 years old, I used to follow. My dad don't teach me how. No, no he didn't teach me "Ah, ae, ee". No, I just listen to how he read and I'll go get a newspaper and I read. But I know what's the ABC's in English. So that's why I'm lucky I get the privilege that I read Hawaiian newspaper way back.
And when I left the country--we came to the city--I continue speak the language. And with the people that I live with in Honolulu, we speak Hawaiian all the time. We continue to carry on the language. We prefer to speak the Hawaiian language more than English.
Now I'm talking about 1914 to 1916 when I came to the city. This family that I live with, we speak good Hawaiian, so we continue to speak the language. And when I go to work down at the Honolulu Iron Works foundry, a lot of Hawaiian workers were there. And we all speak Hawaiian. We continue the language.

JG: Up in Waialua, what about the stores? Did the storekeepers speak Hawaiian, or did they speak English?

LA: The Chinese, those days, they speak Hawaiian. When this Hawaiian go to the store, they speak Hawaiian to the Hawaiians.

JG: In the church, was the church in Hawaiian?

LA: Church in Hawaiian. All our Sunday School, our hymn, all in Hawaiian. Nothing, none in English. Our lesson in the church all in Hawaiian.

JG: What percentage of the population up there would you say was Hawaiian at that time?

LA: Oh, in Kawaihapai we only had about 40 to 45 Hawaiians. It's just a little village. It's not a big place. About 40 to 45 people.

JG: Where was your church located?

LA: In Kawaihapai. Nice community. Hawaiian. Most all Hawaiian.

JG: What kind of church was it?

LA: Mormon church. But we have some of that locality, they belong different churches. But we all come together. We, all Hawaiians those days, all stick together. They love one another. Regardless. They don't question you whether you a Catholic, or you are a Protestant. We all meet together, and then, well, anything to be done, some families need help, the whole community give hand. Without paying. They just go and offer their services. That's how the Hawaiians did it. If somebody building a house, well, he don't have to ask us to help him. No, we know he building a house. The whole community go there and help him. But first you ask, "You need any help? We're here to help you." "Oh, yeah." Then we all pitch in. Repair the

house, build a house, you know, maybe they want to clean the taro patch. You know, in the mountain there was a lot of taro patches. And then plow the taro patch or plant the taro. They all get together, see? To help one another. The Hawaiians those days, they really stick with one another. And they love one another. They work. They help and no money. We don't have money those days. But the love and the respect is more than you know what I mean.
We don't worry those days. We don't get money. But the food, there's a lot of food. Lot of poi, lot of taro, lot of fish. We go hunt up the mountain. Hunt goats, hunt pigs, hogs, in the back of the mountain. Mokuleia got lot of pigs, lot of hogs. Wild pigs. And goats. Lots of goats, those days. And we love goats.

JG: Did you have a garden?

LA: Oh, yeah, we have a garden at home and then we have a patch up toward the mountain there where the water come down all the time. That's where our taro was and we plant sweet potatoes. Sometimes around rainy season we plant corn.
Those days he (father) followed the old Hawaiian calendar. You know, when to plant potatoes, when to plant bananas. He don't plant fruits any old time. There's certain times he knows. He look by the stars, the moon every night. And he's an intelligent man. He can come out at night, he say, "What night is this?" We have name, eh? He can come out and look out and say, "Oh, this is so-and-so." And he says, Hawaiian calendar thirty days every month, not 29, 31, no. Thirty days every month. That's Hawaiian calendar. He goes by that, so, well, he predict something, come true. And when he go fishing, he knows what night to go fishing. He don't go fishing any old time. He knows what day to go fishing.

JG: Instead of saying the third, he'd say like it was the night of something...

LA: Yeah, yeah, yeah, yeah. They all go by Hawaiian name, like Ku, Ku-kahi, Ku-lua, Ku-kolu, and maybe Olepau, Ole-ku-kahi, Ole-ku-lua. What they call in English? What they call that?

JG: The phase of the moon.

LA: Yeah, the phase of the moon. He's pretty smart. I got all of that in a book. I kept it, but I didn't get the experience of my dad. He don't need that; he just go out at night, and he just look and, this is the name. He pinpoint the name of the night. And he know what night to go catch certain kind of fish. He know what day to go to catch certain kind of fish, see? But now-days we go anytime. Whether it's good or not we go anytime, see?

JG: Do you know what kind of taro you had up there? Do you know the name?

LA: I don't know. I forgot already. I know the kai, piialii, and shee, some more, but I kind of forgot now. The thing is maybe someday

they'll come back in me and I'll note them down. I keep them see? I know there's a lot of different species, you know.

JG: What was the reason for planting different taro? Because of their taste, because they ripen at different times, because you used them for medicine, or what?

LA: Well, I think certain taro will mature quicker than the other taro. You know certain variety of taro, sometime they matured earlier than the other taro. But that's what I'm thinking, now. But some taro maybe take about 12, 14 months to be matured. Some taro going take longer, but some taro, before that. I really don't know, because I was so young. I'm not a taro planter. I would just go help my dad, that's all. See? But too bad I have no knowledge pertaining to different taro. But I just help my dad.
We used to go in the taro patch and then pull the weeds and plant the taro and then at a certain time when he knows it's matured, he tell us go in the taro patch and we pull the taro. He comes and helps us, too. And then we keep the huli. We kept that so we can replant them again. Ah, good old days, but shee, how many years now I don't handle that?

JG: That was a wet taro you were planting...

LA: Wet taro, yeah. No dry land, all wet taro.

JG: What about your sweet potato? Do you remember any varieties of sweet potato?

LA: Oh. Well, we have some mohihi. Some kaneala, and then I kind of forget, but many, many varieties of sweet potato. Since we never practice that all these years, you kind of forget. Unless you note them down and you keep a record.

JG: Did you plant any of them because they were good for medicine?

LA: Oh, not that I know. But I know a medicine there, a Hawaiian sweet potato. They call it mohihi. They used for medicine. I don't know for what kind of sick. But this only what I heard people say. Most time they plant just for eat.

JG: Did you keep any livestock?

LA: No. We have chickens. We don't keep so far as I know. We didn't keep any pig. If we want pig we just go up and hunt right in back of the mountain. We go hunt, get pig.
Wild ones, you got to know how to prepare. Like my dad and my brothers and sisters know how to prepare. So you won't, they say, smell. There's no smell their way. I don't know how do they prepare. You know, cover the pig, or we just chop 'em, get the skin out, just chop 'em, sew 'em up and then when we like pig to cook, we just cut so much what we like. "Salt meat," they call it, "Puaa paapaakai."

JG: What about the cow? Did you have any milk cows?

LA: No, no, no, no. We didn't have no milk cows. All that we used to come to the Makua Ranch (Oahu). The head cowboy there, his wife is relative to my dad, see. So when we want a cow to milk, we come down to Makua and get. They give us one cow. We take back to Kawaihapai. Lead 'em on this trail, you go all round all the way back and then we have cow for milk. Everyday we used to have milk, everyday. But we never did breed cow. When come dry, walk 'em back and we get another one. Bring 'em over. Free. No pay. The ranch give us that, because the ranch foreman, the wife is a relative to us, see? When some of the Hawaiians who really like cows for milk, they give. They don't give, but they lend, you know?

JG: Whose responsibility was it to milk the cow?

LA: Oh, my brother's. My brothers do the milking. My older brother, older than I. Every morning, milk the cow. We used to drink till we get bloat, we tired. And pure milk, too, you know.

JG: Did you have regular chores assigned to you or did you just wait till Momma or Papa said go do something? You know, like yard work that you had to do every week?

LA: No, no, no. We come back and we know what our responsibility. We do. They don't have to tell us. We do what we think that the children should do. We have our gardens of flowers and we plant flowers, too. And onions and maybe lettuce. It's a small garden. For family, you see. We do clean up. Parents don't have to tell us. We know our share work that we have to do.

JG: And you're used to watching and helping the older kids and little by little learn?

LA: Yeah, yeah, yeah, yeah.

JG: What kind of celebrations did you have? What kind of parties?

LA: Oh, the only parties we have is Christmas and New Year's. It's the most important parties we have. But we cling more to the New Year more than Christmas, you know.
And then, just think, during our days there's no Christmas tree those days. And we used to go get this pine tree, you know. Ironwood. Well we used to go cut them and bring them over the house and we just stand 'em up in the ground and then we have no toys, nothing at all to put on the leaves, eh? But we put all kind of paper, whatever it is, mark 'em and paint 'em and put 'em on top, you know, for decorate, eh. But we enjoy, though, those days. We really enjoy.

JG: Did you make those paper chains, you know, where you can make a loop of paper and glue it?

LA: No. We don't have any glue. Maybe we tie it with a thread or string. Tie it around, you know. Ah, those days...

(Laughter)

JG: What kind of special meal did you have? Did you have your family, or your friends come over, or what?

LA: Well, when my friends come over, they got to eat what we have.

JG: You didn't go for this big special hams, special...

LA: No, no, no, no. Because we had one store in the village where we were staying, but they don't have no meat down there. Maybe they had canned stuff and cracker or maybe cream, rice, but there's no market down our place, no market at all. So, when friends come over they got to eat what we give them. But those days they don't select what they want. Like when we go to their home whatever they get they tell us participate in the food with them. We don't ask questions, we just eat what they get on the table. With the old Hawaiians you cannot tell what we going to eat, no, no. Very rude, you know. So we were taught by our parents when we go to relatives' house or friends' house, don't choice what you want. What is on the table, you got to participate what they got on the table. Never say anything, see? When friends come over our house, the same thing. They cannot say, "I cannot eat that." No, no, no. The Hawaiians really get after you, you know. Very insult, you know.

JG: Did you have something like a luau for Christmas or New Year's?

LA: Oh, yeah. Christmas and New Year that's all the time we have luau. We don't celebrate. Even our birthday we don't celebrate. Well, maybe have chicken just for the family due to the fact that we not too well off. We poor, eh? But what we get we satisfied. And we happy about it, you know?

JG: What did you do for Christmas or New Year's?

LA: Our Christmas we have kalua pig. That's what we most enjoy. We kalua the pig. And we have fish. And have lot of stuff from the beach, you know, limu and opihi and all that. We have like regular party feast. And New Year the same thing, see?

JG: Now there were about seven or eight families in your village. How many of them were having parties?

LA: Well, those days, nearly every house get a party. Every home, I mean. And then like for instance, I'm kalua-ing the pig at my home, okay. I'm going to invite all these other houses to come my house. Eight house? Well, I'm going to invite. They all come my house. Okay, don't eat too much, you know, so when you pau, all us we go to the next house. We just roam, maybe the whole night, take the whole night, we go, you know, and celebrate. That's how we used to live those days.

JG: When did you start eating? Two o'clock in the afternoon? New Year's at night?

LA: At night. Maybe after twelve o'clock, eh? But we prepare, kalua the pig maybe in the evening, get ready and twelve o'clock at night we get the New Year. That's when we start celebrate.

JG: Did you make noise, or...

LA: Oh, yes, firecrackers and all that kind. Those days lot of firecrackers from China, eh. Everything was cheap. Noise, sometime we used to get this square can at night. You know this empty square can, we get this big boom, boom, boom! We used to have music, and singing. Oh, all kinds. And the older people would drink up and then, you know. But one thing I know, I very happy because when they come to my home, don't eat too much and then we go to the next house. The whole gang going, you know. See, and we go the next house, maybe we eat a little and pau, we go the next house.

JG: Was this just the men or did the women go from house to house?

LA: No, all, the whole family.

JG: Everybody...

LA: My whole family's house. Let's say we going Sam's house. We all go there, and they come in here and participate with us, too. And we go there, and from there go to the next house. Keep going till we complete every house. Sometime maybe end up in the morning. And the celebration continue the next day. That's how the Hawaiians celebrate those days, with lots of food. You see, that's one thing, lots of food. And I remember those Hawaiians say pretty hard to get liquor. Used to catch the train. Go all the way Waialua to the liquor store to buy. Those days they have wine and they love wine, see.

JG: Buy the gallon bottle?

LA: Buy the gallon in the basket. I remember, one gallon. There's a basket around, outside. I remember two kind of wine. They call 'em Tokay wine and port wine, those days, way back. Oh, they get maybe five, six, seven, nine gallons, whatever it is, according to what you want. Come back on the train. And they drink wine and celebrate the whole night till the next day, see?

JG: Waialua was where you did most of your shopping?

LA: Waialua we do most of our shopping. They have more bigger store there. But we stay Kawaihapai small store, but not too big store, but good enough to get sugar, and then maybe little rice, or canned stuff.

JG: What kind of canned things did you buy?

LA: Oh, like salmon and then corned beef and sardines. You know those small sardines? That's what they used to have those days. Canned

sardines, only five cents for one can. And then we call this sockeye salmon. Maybe about twenty cents or something like that. Cheap, everything cheap those days.

JG: What about clothing? Did your mother make most of your clothing?

LA: No, only our home clothing my mother makes, like, you know, for the home. But most of our clothes we buy. We go Waialua and buy. I remember I use to wear overalls all the time. They used to be my pants, you know.

JG: With the bib?

LA: Yeah, yeah. And then I used to go with that. We bought from the store. I used to go to school with that. And then, the whole week I go with the same pants, the same shirt. But shirts, sometime my mother sew shirts for me. But not trousers.
And then sometimes we used to play marble and the okole puka and this and that, well, I go say, "Mama, gee, puka the okoles." "Okay," She patch them up and wash them, pau and then continue go to school, you know.

JG: Where did she do her washing?

LA: Down at the stream. On a rock. You get a regular rock and they used to have a wooden paddle to knock the clothes, you know. Go along with this, use soap and all and the stream go down the water like that. Poor mother, you know, everything is hand.

JG: Did your mother make soap, or did you buy it from the store?

LA: No, we buy it. Those big kind of brown soap. A big block, oh, about that big. (Holds hand about six inches apart) Where one block take about four or five time to wash and before it fade away, you know.

JG: You told me one time that your father used to take you up to Kaena Point, or up towards there to fish, up where the uhane is...

LA: Yeah. I used to go with my dad fishing down Kaena Point all the way, but in the meantime he give us a little story about the place. That's how I know. Otherwise I wouldn't know, see? Sometimes he don't like tell you the story. I don't know why. Those old Hawaiians, you know. He knows a lot, but he don't come out and say, maybe. There's a lot of those caves on the other side. Kaena. Lot of important caves; they were explained to us, but I don't know. Those caves, lot of people go hike. They go in there. They get some paddles, and some way back from the old time, you know. But I didn't enter those caves once, because I heard my parents say if you going to do wrong in those caves you might get trouble, see. So we scared see? But the people who go hike, they go right in and pick what they want. And somebody get this bowl of poi, what you call, made out of this, ipu, you know? All in there, you know, sitting good, and they take 'em, see?

JG: What kind of fishing did you do when you went up that way?

LA: Oh, we used to go inshore fishing only. Mostly inshore fishing.

JG: Line and pole?

LA: No, no. We have nets. We have...I don't know what they call it in English. We have nets that two person would hold one end and I'll hold one end. Maybe my side, I got about ten, fifteen feet long, and the other side ten, fifteen feet long. All depends on the place where you going to lay this net. Some place is so narrow you cannot use the longer net. You got to use the shorter nets. That's why my dad used to have all kind of length of net down that area. Because the condition of the place where we go is not open. You have some place so narrow, and you got to use shorter nets.
And then sometime use this kind net, we call it upena hopai. Upena hopai means it's just like a scoop net, but it's not a scoop net; it kind of come long that way. Maybe about six feet long. Sometimes, for certain kind of fish, my daddy get little more longer one. You know when the big hole like that, you just scoop the net where my dad know the fish going to come out. You just put the net there and somebody with a big long rod--in the hole now, I'm talking about the hole--that's a lot of fish in the hole and they come out and they go in the net.

JG: You scare them out?

LA: Yeah. There's another kind, they call this kind, you have to surround the net. We call upena kuu.

JG: Then you were fishing in those little coves down along there?

LA: Yeah. In those little coves. And then my dad knows which place is kind of narrow, he use the shorter net. And if the channel is little wider, he use little more longer net. That's how he used to do.

JG: Would you go down one morning and come back that day or, would you spend the night?

LA: Oh, we come back that day. But, we do mostly night fishing. Maybe we leave the area where my dad born, maybe in the afternoon, let's say about two o'clock in the afternoon. We walk. From the point, to that spot is maybe close to six miles. We walk on the track, you know. Railroad went all the way to the Point. And when kind of dark. He knows what time to wake up and start. At night, now. And then we start fishing from there going up toward that place. All the way till in the morning. By that time, oh, lots of fish we catch there. All different kind of fish.

JG: How did you prepare those fish to eat?

LA: Some fish we used to just boil. Ordinary boil them and we eat. Some fish if we wanted to dry, we cut and we take the intestines out and we salt 'em and then we dry 'em.

JG: How did you dry them on a rack or in a screen or what?

LA: No, no, we have this galvanized shack, eh. Down there. Well, on this galvanized shack, we put some clean bag or whatever it is and then the fish. Heat down there's so strong. Just put it on there to the sun. When we live down closer to the beach, we dry 'em on the rock, see. No screen at all. We just dry 'em on there.

JG: What did it take? A day, two days?

LA: Oh, one day. Maybe a day is enough, because Kaena is a hot place. Oh, very hot.

JG: How did you salt the fish?

LA: At first when the fish is fresh, we still can eat raw. But afterward, maybe certain kind of special fish, we going to salt 'em. Get the scale out. We cut it and take the intestine out. We salt 'em. And then, maybe for the next day, if you want to eat raw fish, but before you eat raw, that fish, you have to put it in the water to get the salt out. You know what I mean? Sometime too much salt, you got to put them in the water. So get some salt, so you going to taste just right when you can eat. So, we continue. That's how.

JG: How long after you've been fishing, one day, two days, you could eat it raw? With no salt?

LA: Maybe only about a day, day and a half. You cannot leave too long. Maybe two days you can eat. Maybe. 'Cause you no ice box, those days, yeah? We have to have safe, they call it, and sometime we put the fish in the ti leaf. Wrap it so kind of cool it off. But most time we eat, when we go fishing we come eat the raw fish that day and we don't leave any for the next day. We just salt 'em all up. All the rest, so it won't be spoiled. For sure not spoiled, see, and dry 'em out.

JG: Did you and your father do that, or did your mother do the salting and drying?

LA: No, the whole family, sometimes everybody. Whichever person available to do, they do, see?

JG: Did you ever make beef jerky?

LA: No. Oh, oh, yeah, but we never do beef jerky, but we do goats. We used to catch goats, and shoot the goats, and come back and get the skin out and then we cook whatever you want, or fry, whatever it is, and the rest we make like jerk meat, eh? And we dry 'em out. Ah, that's good. Kind of partly dry, half dry, ono.

JG: Did you ever tan the skin?

LA Only my brother, oh, he likes that, you know? We keep the skin, you put it on the ground and you stake, you stretch it out. You put this,

you know, the dust from the firewood, ash! You rub it on. That's what you do. And then, when it dries, the goat skin nice.

JG: What did he do with it after he dried it?

LA: Yeah, we use it for a rug in the house, or give to friends, whatever it is.

JG: What kind of transportation did you have? You walked a lot. Did you have a horse?

LA: No, we didn't have a horse. We walk to Kawaihapai, to the station, and if we want to go to Waialua, we walk to Kawaihapai. It's about maybe two miles and a half from where we lived. And catch a train, you know.

JG: How often did the train go?

LA: Oh, everyday. One trip each way.

JG: So you catch it going into Waialua...

LA: And catch it coming back. From Kahuku.

JG: Do you remember ever going to town, into Honolulu when you were a kid?

LA: Maybe once a month I used to come into the city with my mother. We used to come with my mama. My grandfather left some money, you know. And then, when he died, so we come into town, maybe my mother go to the bank get about ten dollars. In those days ten dollars go for a lot of stuff, you know. I still remember.

JG: What did she do besides go to the bank when she came to town?

LA: Oh. First, you know, we go to my nephew's home at Kaka'ako. We stay there. From there, well, maybe I don't go to the bank, only my mama. I stay home play with those kids. And she going get the money and then when she come back, we go the store to buy certain thing, and we buy whatever we want and we catch the train that evening, and come back.

JG: You go in one afternoon and come back the next?

LA: Next afternoon. Sometime, all depends. Sometime we sleep for one night or two or three nights and we come back.

JG: Did you ever go to any church functions...

LA: No.

JG: ...theatre or anything?

LA: Especially down near Makua. You know we have the (annual Mormon) church conference down here way back those years, 1910, 1911, 1912.

Maybe this year down Makua, next year down Kawaihapai, and the following year maybe Punaluu. And maybe the following year Kahana Bay.

JG: Oh, you go that far?

LA: Yeah, that far. Church conference, you know.

JG: Well, the train went to Kahuku...

LA: At Kahuku, the trains pau. That's the Oahu Railway.

JG: How did you get from Kahuku down to Kahana?

LA: Good question. From Kahuku to Kahana they have a narrow railway there. Private railway. They call it Koolau Railway. We get on that train and go to Kahana. There's a terminal there. And then, I don't know what their schedule over there.

JG: When you went to the conferences, that was several days, wasn't it?

LA: Several days. Maybe, let's say, we leave Kawaihapai Friday morning and reach down there Friday evening. And then Saturday night, the following day, day of the meeting...you know, Hawaiians those days, they always, "Oh, you come my house" and then "You come my house" and then, you know. Sometimes you don't even know who they are. But we belong to the same religion. "Come, come my house." That's how.
And then that night we have a concert. Compete. Singing. Each group go on the stage and then who gets a prize. First prize, second prize. Ah, those days. The lei you got. They come and put the lei on you, on your neck... Ah, those Hawaiians.

JG: Up in this area what kind of flowers did they make into leis?

LA: In Waianae, mostly get maile flowers. And Makua. Mostly get maile. Go up in the mountains get maile. And some people, they plant carnation. These people around here, these Hawaiians. Those days they plant carnations and some other kind of flowers.

JG: So you got maile and carnation leis?

LA: Ah, they mix 'em together and maybe different kind of flowers they mix with the maile, aaahh...

JG: Did they grow much ilima up here at that time?

LA: Well, I knew had ilima those days. When we live in Kawaihapai we have ilimas, too. We have ilima. We plant and we take care of the ilimas.

JG: How did you carry your clothes and stuff? Did you have a suitcase, or did you wrap 'em up in a bundle, or what?

LA: No, we have this kind, old kind suitcase and whatever. Sometime we

bring 'em in a bag or whatever it is. You know, those days we don't make fun of other people, you know.

JG: Did you take your own blankets and stuff?

LA: Yeah, we bring our own blanket and our own clothes and our own towel, whatever it is. And then, we used to come down Makua. I remember we used to stay with a family. The name was Kamoku. They have no pipe water, but they have this outside well with the pump; you pump the water. With a handle, and the water come up, but good water, fresh water. I remember that. Ah, nice time.
Makua was one of the best place...they have lots of food to supply the congregation. You know, Linc McCandless was the owner. And then he offer one or two pigs for the church. Maybe six, seven, ten pigs. All depend how many pigs they want. So, this Makua could feed the whole people how many times a day you can eat and eat and eat. You know.

END OF SIDE TWO.

SIDE THREE.

JG: Today most of the churches have buildings outside for cooking or conference rooms...

LA: They had a church down Makua, that's where there is a cemetery now. Before no more wire fence. Next to the cemetery was the church. And get one more, what they call, just like a hall below next to the church. They serve the kaukau there. But I don't know where they cook. I think they had outside stoves cook.

JG: Did your family cook outside?

LA: Yeah, we cook outside. And then, lots of wood. And then the food is so ono, eh? And not only that, the only thing get a lot of smoke. That's the only thing, you know. You see? But we cook outside.

JG: But all the women in the congregation prepared the food?

LA: Women and men.

JG: What kind of food did they serve you folks for breakfast?

LA: Ah, they serve you in the morning poi, lunch time poi, evening poi. Yeah. And those Hawaiians, those days they love their poi. Ahh. I used to do the same thing. I used to eat morning poi and then lunch time poi and the evening poi, till...

JG: Who pounded it when you had these big meetings?

LA: Good question. You know, they don't pound, but the boys' industrial school at Waialee. I don't know if you know where about Waialee. Way up north shore. Now is taken over by the University of Hawaii

where they feed cows. That used to be Waialee Industrial School before. And then these boys used to plant taro down there. The poi came from there. And the train used to bring it all the way from Kahuku. From Waialee down here. Ah, good taro. We mix it in with the water. And then, no machine, those days. Those boys used to pound with the hands. Yeah, hand, they pound with the hands. No more machine like now.

JG: Did your family buy pounded taro, or did you pound your own?

LA: No. Pounded our own. And sometime we mix it with flour.

JG: There's a special name for what you call poi when you mix flour with it. What is it?

LA: Oh, well it's called poi palaoa. But sometimes when that poi palaoa, we all little poi. If you get used to that poi palaoa, you don't care for poi, taro poi. We were brought up that way. You know, they used to mix this flour, mix in just like you going to cook hot cake. You know, mix a lot, and then you have this square can, and you mix like the pancakes. And then before used to have this kind of bag. Flour bag come in fifty pound. We keep the flour bag. And this can water, you got to put them in imu, now. This can water fill 'em up pretty high, about three-quarter. And we mix this flour outside first and we put them in this bag, we put them in this can. And the water then come pretty close to the top. And when the imu red hot, and we put 'em on the imu. Just like you kalua pig. Early in the morning and in the evening you get, the flour is cooked. Cooked kind of hard, you know. And we used to pound that flour. On the poi board. And that's the best poi, you know. Once you get used to it, you don't want to eat regular poi because you get accustomed to the taste, eh? But, more ono if you mix with some poi.

JG: And when you mix poi with it, then you half-half, or just a little bit...

LA: No, don't have to be half-half. Maybe you put only a quarter poi in there. If you sometimes you put too much poi you spoil the taste that you get accustomed to with the flour poi. Oh, yeah, we were brought up in that way, too. My family.

JG: Back to the conference. When you went to conference, you went down on Friday and you came back on Sunday night, Monday morning, when?

LA: Monday morning.

JG: And all that time all the ladies were out there cooking...

LA: Cooking, and the mens helping. You know, those days very nice, important days, because, you know why, because, maybe I don't meet you once a year, you get more aloha because I haven't seen you for the whole year, so nice we meet again. So it's just like you know somebody for years, but, no, maybe you only met them once or twice, eh.

JG: How many people would attend those conferences?

LA: Well, I would say, maybe people of Waialua, Kahuku, Kahana and Makua. Oh, maybe about two, three hundred people. Those days there's only one religion. And then, to my way of thinking those days are a lot of people. Yeah, about two or three hundred, because you get the Kahana side, Punaluu side, Waialua and then Kawaihapai and this Makua.

JG: So that district went from where? Kahe Point all the way around to Punaluu?

LA: No, no. Not Kahe. From Makua on. None from Waianae.

JG: This was another (Mormon church) conference?

LA: This (was) another conference.

JG: When they had the meetings, how much of the day was spent in regular church meeting?

LA: Oh, maybe, like, we get for Sunday School, I think. We used to start early, maybe start from half past eight in the morning. There's many other different congregations that want to participate. You cannot start nine, ten o'clock. It going be too late. Maybe we start, I think I remember if I don't make mistake, about eight o'clock in the morning.
You know, they have, the language those days it was so fine. All in Hawaiian. Chee, so wonderful. Our school, the teacher gave us question and we give the answer. We all stand in the back. Oh, we about maybe 12 years old--he (teacher) give the question in Hawaiian and we have to answer him. You know the Bible questions? Ah, so lovely. And then Makua had the same thing. Had this congregation down there have the same thing. They have a young boy too, was their teacher, you know. And he stands way up in the hallway. And we on the pulpit, eh? Oh, maybe take about till about twelve or after twelve. From eight o'clock.
And then we have lunch. And from there on, we continue. Have nice time, drink up. When people want to drink, drink, but, it's a gala affair, you know, really. Me, I miss that.

JG: They didn't let you drink in a Mormon conference?

LA: No, no, no. But some people there are not Mormons. They visit us, maybe from Waianae. Lot of the Waianae people come down there.

JG: Just come because their friends are there?

LA: Their friends, yeah. Then they know one another. Some from Honolulu even comes. Some of them come down there. But they don't drink in the church premises. Maybe they drink at their home.

JG: Go to their friend's house.

LA: The friend's house, yeah, yeah.

JG: Then they have meetings again in the evening, or...

LA: Yeah, they have meeting in the evening again.

JG: So you had the whole afternoon for socializing?

LA: Yeah, socialize. Right, right, whole afternoon. So you spend the whole afternoon in a workable condition. No more da kine just loaf around. No, do work till in the evening. But the main Sunday School is pau already. Yeah, yeah.

JG: They did a lot of singing at those?

LA: Oh, lot of singing.

JG: What kind of instruments did they use to accompany...

LA: Well, guitar. I remember they used to have guitar, ukulele. They used to have mandolin. They used to have violin. And they used to have...I'm talking about Saturday night, have concert. And they have flute, you know flute? And banjo. Not this kind banjo now. They have the 12 string banjo, you know. Four keys up and one straight. And they used to play the banjo. (Imitates banjo playing) And they have bass viola those days. But they don't use the bass viola pick, like how the boys doing. They use with the bow. I don't think so they know about picking. They just use a bow. Ah, good old days.

END OF INTERVIEW

Tape No. 2-14-2-77

ORAL HISTORY INTERVIEW

with

Louis Aila (LA)

June 9, 1977

Makaha, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: First of all I'd like both your father and your mother's name.

LA: Oh, my daddy is full-blooded Hawaiian, and his name is Kamakahiki Aila. And my mother is Caucasian-Hawaiian. Her name is Caroline Aila when she got married. But prior to that, she was Caroline Johnson.

JG: What is your Hawaiian name?

LA: Oh, my Hawaiian name is Louis Johnson Kiokina Aila. Kiokina is my Hawaiian name.

JG: You said Kiokina is Johnson in Hawaiian?

LA: Equivalent to Johnson.

JG: Is that why you don't use a Hawaiian name, because it's really a haole name?

LA: Yeah, in fact, that's a haole name. But I have no Hawaiian given, you know, so I took my grandfather's English name, Johnson, and Kiokini is equivalent to Johnson. So when I was brought up, when I was young, all the neighbors around my area (Kawaihapai and Waialua), when they call my Hawaiian name, they always call that name, Kiokina.

JG: Did they use that name when you were young?

LA: Oh, yeah. When I was young in the country, they used that name all the time. They call, "Oh, Kiokina." They hardly call me Louis, you know.

JG: When did you start using the name Louis?

LA: Well, my name Louis is this way. When my mother gave birth to me, she consulted with my daddy. Traditionally in my family we like to carry the family's name, to carry on. Whoever pass by, we carry on the name, so that's my grandfather's name, Louis Johnson, that's my mother's dad, so my mother talked to my dad. She said, "Since I don't have any children that name to my dad, so how about name this

boy my dad's name?" So that's how I took my grandfather's name, Louis Johnson. And then, Aila is my daddy, see? But at that time, they didn't select a Hawaiian name for me, so after about four, five years old that's when my parents and my mother call me Kiokina all the way through. So the neighbor, the people around the neighborhood, well, they hear my mother and father call me Kiokina, so they continued carry on till today. I mean the old people, but now more majority of them pass away.

JG: What do your brothers and sisters, your family that you have today call you? Do they call you Kiokina or do they call you Louis?

LA: Well, in my family, I haven't got any. My sisters and brothers all pass away. Just myself living. When we live in the country, my older brothers and sisters, they call me Kiokina.

JG: So they used that. What was the name of the school that you first went to?

LA: First, I went elementary school in Kawaihapai. You hardly hear that name now. That's where the Dillingham Airfield is now. But, according to the map, it says Mokuleia, but majority of the area of that airfield is in Kawaihapai District. That's where I was born. No, that's where I was brought up, raised.

JG: Where were you born?

LA: In Waialua. Waialua town, but way toward the mountain. The place they call Kanikiula. People now-days, they don't know that name. They doesn't know, see? Only the old timer, like, older than I, they know what's Kanikiula mean. But you talk to the young generation now, they don't know. Only what they know is Waialua.

JG: About where is that located today?

LA: Well, on the road to Haleiwa when you pass one of the town, they call Kaihuwai. Okay, when you come from Wahiawa you coming down through that pineapple field, cane field and you kind of going down. And some garage and stores on the right and you get a bridge, Two Bridge (Twin Bridge), they call it. You get the first bridge and the second bridge. So you pass these two bridge, that area is called Kaihuwai. That's why they have stores there. They have show-house there. And then our community center is there, you know. And you pass that and you go in little further down, is a cane field on two sides, and when you hit the first road that go across cane field, and you turn right...

JG: Mauka.

LA: Go mauka between these cane fields, oh, maybe about quarter of a mile up, and you turn right, oh, maybe one block. That's where used to be, that's where I was born. That place was originally my grandfather's place, Louis Johnson.

JG: How old were you when you moved up to Kawaihapai?

LA: Oh, about eight or nine.

JG: You didn't go to school, then, up in Waialua?

LA: No, I didn't go to school. I started to my school in Kawaihapai.

JG: Then you were eight or nine when you started to school?

LA: Yeah, about eight or nine years. I didn't go to school about six or seven years, like the children now-days, you know. 'Cause moving from place to places, so, I start about eight or nine years when I went to school, elementary school.

JG: What year were you born? What's your birthday?

LA: 1901. June the 27th.

JG: Now, what was the second school you went to?

LA: Well, I went to Kawaihapai School till, I don't know, about the fourth or fifth grade, so I shift back to Waialua where I was born. So I went there for a little while, in the Waialua School. And then due to financial trouble, you know. When I recall back, my parents, too bad they didn't have no funding that they could put me through school, see. I didn't graduate from school. I just went to the six grade, that's all. So I stayed in Kawaihapai till about 1914, 1915, something like that. And 1916, at vacation time, we made a trip to Molokai, the Hansen's disease settlement. Kalaupapa. You know I have two brothers was there. Dad and I went. Can I say the story?

JG: Oh, please do.

LA: Yeah, so I went there in 1913. (Actually about 1916.) I was 12 years old that time. So I saw the place. Saw the condition of the patients. Look awful, you know. Some of them patients, their eyes almost closed. But I went there and visited my brothers, you see.
And when we came back from Kalaupapa, we stayed in Honolulu. So my dad continued on back to the country, but I stayed some with our relatives. Part of our relatives in Honolulu. I stayed for a while, so a friend of mine told me, "Say, you want a job?" I was young boy at that time, you know. So, I was looking for job, too, you see? Say, "Okay, come on." So he took me to Honolulu Iron Works. That's the first place I ever worked during my life.

JG: Was he working there?

LA: Yeah, he was working there, you see.

JG: What did you do?

LA: I was in the boiler shop.

JG: You were about 13 when you started to work, then?

LA: No, no, no. More than that. I think about close to 16. No, about 15 years old. And then I worked there till 1918. I joined the National Guard in 1916, 1917. So in 1917 when the United States had declared war on Germany, they mobilized the guard and so we went and had examination and all and then we went in the Army, the regular Army.

JG: Let's go back to the first job, then I want to ask you about the Army. How much were they paying you at Honolulu Iron Works in those days?

LA: Dollar a day, and then every Saturday we had our pay. Six dollars. Just like when you figure on your lunch and everything, well, maybe you only get three or four dollars a week.

JG: Now you worked six days a week. How many hours a day?

LA: Eight hours.

JG: Were you living with your relatives?

LA: I was still staying with relatives in the meantime. Later on, I got married.

JG: You didn't have to pay room and board out of that six dollars a week?

LA: No, I paid. We used to have a room. We pay four dollars a month. No, after I got married. But prior to that I live with my family, so I didn't pay anything. You know Hawaiians, they don't pay.

JG: Did you take lunch to work, or did you buy lunch there?

LA: No, I take lunch to work. I used to take little bowl of poi and whatever it is. Those days I cannot go without poi. I have to eat poi.

JG: And when you started working at Honolulu Iron Works, were there any people there that were speaking Hawaiian?

LA: Oh, yes, majority of the workers in the boiler shop where I'm at, I would say about eighty percent or eighty-five percent was all Hawaiian. From that area, Kaka'ako area. And we all speak Hawaiian. That's way back now, I'm talking about. 1916. 1917. We all speak Hawaiian. We very seldom speak English. And then I get involved with these Hawaiian people, so we speak the langauge. Some of them they older than me, so we continue carry the language. Oh, wonderful, yes.

JG: That was a very satisfying job, then.

LA: Oh, satisfying job, yes. Yes.

JG: I got to skip backwards again. I forgot to ask you the name of the church that you attended when you were living up Waialua side.

LA: Kawaihapai?

JG: Yes.

LA: Oh, the name of the church, we had only one church there. We call that, a Mormon Church.

JG: Oh, there were no Protestant...

LA: No Protestant. It's a small little village only about, I would say about 35 to 45 Hawaiians, that's all. A small community.

JG: You mean families?

LA: Families. No, I think about seven or eight houses. Families. All Hawaiians in...

JG: Seven or eight families, about 35 people?

LA: About 35 to 45. With the children and all. And see, we lived in harmony, happily, happy. We don't got too much money. Families don't get, they don't work. They just farming and fishing. And hunting. That's all the Hawaiians did those days. But they live happy. Forever happy. And that was the way we lived, just like we real family to one another. Just like we blood relation, but, not. If sometime maybe they want to put up a feast, you know, for the church, a feast, a banquet which is about the same in Hawaiian now, a luau. Which is very incorrect to me, to my way of thinking, very incorrect. We never used the work luau those days. We always used that work ahaaina, for banquet. I still remember. But the Hawaiians those days were the Hawaiians of old. You know, way back. So they don't use luau. They going to mention luau only it comes in the edges, young taro leaf. You see? So the Hawaiians those days, they work together, they stick together. They help one another. You have a banquet, you want a preparation, whatever it is, or kalua the puaa, the pig and everything, we all go there, and participate, help. Without no pay, you know, just you help. And one night we have party at our house, you know, ahaaina at our house, oh, the community all go in and help. That's how the Hawaiians used to live back then. And I remember when I was ten, twelve years old, they have taro patch up towards mountain. Hawaiians used to plant taro toward the mountains, closer to the mountains, where a lot of water from the mountains comes up. And sometimes they want to clean up the taro patch and plow the taro patch. The whole community will go up there. Like, for instance, if I own the property, maybe I got six, seven taro patches to be clean, way up. And then plow, whatever it is, the whole community turn out. That's how we used to live.

JG: How did people get the land up there?

LA: Well, during from the kingdom days. You know, when they...

JG: Land grant.

LA: Land grant, yeah. That's how they got the land. See, you get one big property from the mountain to the sea, but each time, you know, as time goes by, well, I don't know. They have some administration, haole guys. Well, each time, you know, maybe they (Hawaiians) owe and they owe and they lose the land little by little till now they don't have any. I think only one more family own land down there. I don't know whether it is the government or Dillingham, I don't know.

JG: Most of that land was lost because of debts?

LA: No, because of, since the War. The second World War. So they condemned that place. I don't know how many years the government condemned the place and then they took it over.

JG: For Dillingham field?

LA: The Dillinghams. But originally the name of that site, right there, is Kawaihapai. It's not Dillingham. But it's not on the map now when you look. So, I came from there.

JG: What does that name mean?

LA: You know, "kawai" means "a water." "Hapai" means when you lift. The water, how you explain in English? Hapai is "lift." But in English, I don't know how you...

JG: Does that mean the water coming rushing up?

LA: Rushing up. But I don't think so. It means the other way, more like a river. That's what I think it means, "the water of life," something like that. That's what I'm thinking. See? Anyway, that's our Hawaiian. When you say "water of lift," the people now will explain oh, "lift" just means when you lift the water. But maybe there's another way of explaining, you see. Could be pertaining to our life, the way how we living now. You see? That's my opinion now. You see? So just to my opinion is "the water of life."

JG: That could be the secret meaning.

LA: More of a sacred meaning. That's my opinion now. Could be there's another way of explaining, but, whenever we were young we don't bring out, "What is Kawaihapai means in English?" You know. We didn't bring that up. We just say, well, Kawaihapai, Mokuleia, Kaena, and then, what do you call, Koikaia, well, all those different places, see. So, it's a wonderful, wonderful living, you know. The Hawaiians, they so poor, in money. They haven't got money. But, they love and cooperate there. You see?
But I could see the difference between those days and now. We Hawaiians, we not there. We out. Too more apart now. To my opinion, it looks to me they try to ignore their langauge, especially the generation going on. And then, we got too much Westernized. You see. And they forget their own language, their mother-tongue. That's one reason our Hawaiian people now, they cannot speak Hawaiian. You see, and that's just the

trouble. But in my case, I didn't quit, you know. We were brought up Hawaiian. We speak Hawaiian in the house. That's everyday language, now, with my family.

JG: What about the other, six, seven families that lived up there, did they...

LA: They all speak Hawaiian, regardless.

JG: They all spoke Hawaiian at home?

LA: At home, and even out in the public. Like, for instance, we have, let's say, a big banquet. You hear the Hawaiian language, bang, bang, bang, bang. All the way through.

JG: And what about at church?

LA: Well, Hawaiian, I glad you brought up the subject. In our church, we have Hawaiian book, hymn, you know; we have hymn. All our lessons in our Sunday School, and then our senior group, whatevers, and the youth group, all the lesson is in Hawaiian. And our hymn, all in Hawaiian. Our grace, all in Hawaiian. Sermon, everything in Hawaiian.

JG: If you only had seven or eight families living there, how did they maintain the church? Who did the preaching, and...

LA: Well, we have a person there by the name, Kaiona, we call it. So, during those times, they call the leader of our church, they call President. But now they don't call President, they call Bishop. So, he carry on, and if there's any deficit like that of the church, he call all this parents and the leader of each house, get together to maybe make a little party and then to get some money for the church.

JG: When they had a party, was that an ahaaina that they had?

LA: Ahaaina, right.

JG: And who came to the party? I mean, if you were selling tickets to it...

LA: Those days, we don't sell tickets. Never did sell tickets, but sometimes we have families from Waialua district. At those time, the (Oahu and Railroad and Land) train was still running, you know, back and forth, so when they hear occasion like that, it's a banquet, or ahaaina, whatever it is, then they would come down, yeah. No invitation those days, you know. For instance, if I said in Waialua, "I know the people in Kawaihapai and I know they're going have a party." I just come down. Not like nowdays you have to be invited. You got to send an invitation. No, our days, those days, no invitation. We just come down, but the food is there. But whatever you love, in your heart, how much you want to give, quarter, half a dollar is sufficient.

JG: You have a calabash, or did you pass a collection...

LA: No. Calabash, calabash.

JG: There was a man in the village that was the kind of church leader?

LA: In our village? Yeah. He's the leader, so we call him our President, president of the church.

JG: Had he been to school for teaching...

LA: For ministering? No. No, he haven't been to school. We just, self-learned. But the Hawaiians those days, but, now is one thing. The Hawaiians used to have a Hawaiian school. I don't know what year was that. So my daddy told me that he went to Hawaiian school. But I don't know what year, maybe, maybe 1870, maybe 1880, I don't know.

JG: Was that in Waialua?

LA: Yeah, that was in Waialua up, not in Kawaihapai, you know. Waialua, this Hawaiian school.

JG: Was that Dr. (John S.) Emerson?

LA: Emerson. Yeah, during Emerson's time. So my dad told me that he attended that Hawaiian school there. That's a Hawaiian school. But, I didn't ask him why did they stop the Hawaiian school. What he told me was that completely they stopped them. But he doesn't know the reason. He don't tell me. But that, the Hawaiian school was stopped. By whom, I don't know.

JG: Now, Emerson was Protestant and you folks were Mormon...

LA: Yeah.

JG: Do you know how that changed...

LA: Well, that change came through in the missionary of the Mormons. You see, the Mormons, they great for penetrate each district, you know. And this Mormon haoles that come from Utah, they learn the langauge in Utah before they get here. When they get here, they know about fifty percent of the language already. They study Hawaiian in Utah, so when they come here, their main headquarters is Laie, in the city at Kalihi Street. So they send these missionaries out. But, maybe before I was born, I don't know. They penetrate the Kawaihapai district. That's how in the whole Kawaihapai---well, there were few Christians, very few. No Catholic. So they formed this Mormon Church down Kawaihapai, and that's where I used to go to church when I was a young boy.

JG: Was that any of the reason that your parents moved from Waialua up to Kawaihapai, was because of the church?

LA: No, no, no. Just because our daily life of living, see. We knew a place, we know that place can support us with food. You see, up in Kawaihapai, they got taro patch. You can plant corn, you can plant sweet potato. So, I believe that's how we moved down to Kawaihapai.

JG: Was there too little land or too little water in Waialua?

LA: No, where we were at, there's no water, but only water that come, a stream that goes in my grandfather's property. That's from the (Waialua) plantation. That goes for the sugar cane. But there's no taro patches... Nothing like that. But not in Kawahapai. They have water from the mountain. Till today, I believe so. And lot of taro patch. Right where we were on the lowland. And Hawaiians, different families who go up and plant taro and whatever it is, or plant sweet potato, or corn, whatever it is, see.

JG: So it was easier living over there?

LA: Oh, yeah. Easy to live. No money, but easy to live there. Lot of food. And lot of fish.

JG: And you said you went back to Waialua later?

LA: Well, I went back only maybe a matter of one or two days, and I'll come back to Honolulu, see. I don't stay down my country too long, about a week or two. No, never did.

JG: When you joined the National Guard, why did you join? How did you join? I mean, how did you meet up with the idea?

LA: That's a good question. While I was working in the Honolulu Iron Works with this friend of mine that took me down Honolulu Iron Works and I worked there, so we are good friends. We lived at same place in town. The same block, you know. And then he already join National Guard, see, and he told me one time, one day say, "Aila, you like join National Guard?" At every Thursday they used to have a drilling, at Honolulu National Guard. I said, "Gee, I'm too young. No, I'm too small." He say, "That's all right, when we get---" I was pretty tall, you know. I'm five feet eight, something like that. I was young. So he said, "When you get down there you figure up a way to make it (your age) twenty-one years. There's no problem." Sure enough, the night that (we) went there to register, (the recruiter) says, "How old are you?" "Twenty-one years." Well, I got to figure way back what old, what year I born, to make twenty-one. That's how I got in, because we don't have any I.D. card those days. No I.D. card at all. That's how I joined the National Guard. Oh, so young that time, I remember. And then Daddy Kekahuna was still living in Farrington, down there. He was our adult. So when I got in, I believe I was one of the youngest. You see. So, about this eight enlisted men, you know, National Guard, they intelligent. They encourage them. It's all right. They speaking Hawaiian. "Oh, you don't have to worry. You come in, we take care of you." So naturally, I know how to speak Hawaiian, and they speak Hawaiian to me, well, more better yet.

JG: Kekahuna was what?

LA: He was a sergeant.

JG: So he spoke Hawaiian to you?

LA: Oh, yes. Not only him, all the rest of the non-commissioned officers and then even our captain was Hawaiian.

JG: About how many men were there in your...

LA: Oh, I think each company was about to eighty to a hundred, hundred and ten.

JG: And all of them spoke Hawaiian?

LA: All, everyone speak Hawaiian. There's none that cannot speak Hawaiian.

JG: You never got a haole or Japanese...

LA: No, not in our company. No, no, we have no Japanese, no haole, no Chinese in our company. I think few Portuguese. Local born. I think so, but majority was Hawaiian. Majority.

JG: Did you meet in the evening?

LA: In the evening, yes.

JG: Now how much were they paying at that time for...

LA: Nothing, just free.

JG: Oh, you just went for free.

LA: Free. Yeah, we don't get paid. During our time, we don't get paid. Just as soon as you knew you want to go, so we go. So after the United States declare war (World War I), so they mobilized the Guard, see. So we took physical examination again, and whoever pass, well, went in the regular Army.

JG: When you were in the Guard, did you have a uniform?

LA: Uniform.

JG: They gave you that?

LA: Yes, they gave us that. But we don't have cap like they have this new war now. We had a regular, sort of cowboy hat. The hard one, we have that. And then our uniform, we have, you know, our coat, whatever it is, outside they have, you have to button up here.

JG: Real high neck.

LA: Yeah, real high neck.

JG: What did you do beside Thursday night drill? Did you drill all the time you were there, or what...

LA: No, no, just Thursday night, all drill and then instruction. You know.

JG: Guns, or what?

LA: Instruction. We have leaders. They tell us what is what, what is what, you know, have regular schedule. And then we'd drill right in Armory Hall.

JG: What kind of instructions were these?

LA: Concerning about military. Yeah, procedure, whatever it is.

JG: Did they teach you to fire a gun?

LA: Oh, yeah, but blank, you know. They teach you how to fire a gun, and then man of arm, what you call it, you know what I mean, eh?

JG: Yeah.

LA: Right shoulder, left shoulder and all that kind. And then forward march, and all this different...

JG: Had you ever used a gun before?

LA: Well, yeah, I use a gun, but I didn't shoot the gun once. We march with guns on, see.

JG: But when you lived out in the country, did you ever go hunting?

LA: But not shoot. I used to go hunting with my older brothers. They do the shooting, I do the carrying. I remember, yeah.

JG: How did you hear about the outbreak of the first World War? When did you first...

LA: Well, it's through our local newspaper. And you know, rumor around well, Germany attack our submarine---no, our boats, our ships, so that's how we started. I believe so, if I don't make mistake. That's how United States involved in that clash with Germany. Sinking our ship, you know, supply ship.

JG: You were inducted into the Army then, after you got your physical? Where did they put you?

LA: Oh, they sent me to Schofield. But a place, a camp, they call it Castner. I believe they eliminate that name now altogether. You know where the Kemoo Farm?

JG: Yeah.

LA: Okay, when you go down, before you reach Kemoo Farm on the left where

those big concrete buildings, they used to call that area Castner.

JG: Like Castner Ford?

LA: Oh, something like that. They used to call that area Castner where you come down on the left. And then I believe the old barracks is still there yet. It's a concrete barracks, up and down. But Schofield is way far up. But now they don't use that name, Castner, just Schofield the whole, that's how I look at it.

JG: Now was this your whole company, most of them that you were with?

LA: Oh, yeah. We went, our company...

JG: Did they continue to use Hawaiian a lot?

LA: Oh, yes. Yes, they still continue to use Hawaiian. But, in meantime, we have to learn a little English, too, because we in the Army. But still at other times when there's no drill, or no meeting, whatever it is, we speak the language.

JG: But your drill sergeant started to use English, then?

LA: Oh, yeah, use English, right.

JG: Was it the same guy you'd been going to National Guard with, or was it a different sergeant?

LA: Well, no we've different sergeants. We've different sergeants, right, right.

JG: What did you do while you were there?

LA: Well, I was a regular soldier, infantry soldier. And later on we took courses for promotion, and I was promoted to corporal, those days. And no sooner after that, couple of months after that, well, we were discharged. I just spent ten, eleven months in the Army. That's all. Was because the War pau, eh? Armistice was signed, eh? Armistice. So pau, first thing you know, we all went out.

JG: So you weren't called up until the War had been going on for quite a while?

LA: Well, seems Germany bomb our ship, torpedo our ship from their own. Well, we get prepared. That's how we took the mobilization, that's why we was mobilized, and then went right in. 1917. 1918, isn't it?

JG: 1918 was when it was pau.

LA: Oh, yeah, 1918. About later part of 1917 I went in.

JG: What did you do after you got out of the Army?

LA: Well, when I got out from the Army, at that time, we don't have no security from our government. When you get out, you go find your own job. Yeah, you on your own. That's why these veterans from the Second World War, they lucky. But not our time. You on your own. We used to walk, footmobile all the way, you know, in the city. And then, I worked for stevedore for a while. And then I worked for the Ewa Plantation, I believe in 1919 to 1920, for one year. And then that job wasn't satisfying, so I went back to the city.

JG: What was bad about the job up...

LA: Well, you really work. And then only a dollar a day. Still only a dollar a day. And then, well, the job I worked was to haul cane from the field. Haul out to the main track. And then if you don't get all those cut canes that fill up, from the field, you don't get on the main track where the engine come and pull, you continue work. You have to, till all those cars that already fill-up be out from the field. You know they lay these temporary tracks in the ground. So sometimes we work till eight, nine o'clock. No over time, none at all.

JG: And for one dollar?

LA: For one dollar.

JG: There wasn't any union then?

LA: No, no. No union. We haven't got a union.

JG: How did they pay you, with cash or coupons?

LA: With cash, but in the meantime when we get no money, get no food, well, we go to the store and then charge, you know. And then by the time the payday comes, maybe you only get few dollars and the rest go to the store. But the plantation give you a home and wood for cook stove.

JG: Oh, they gave you cook wood.

LA: Yeah, wood. Wood, yeah, those days. And light, free light, whatever it is. If there's no electricity, well, they furnish you with kerosene.

JG: Hawaiian Homestead came in about that time, didn't they?

LA: Oh, no, no. Way behind. I think 1924, I think.

JG: Do you remember anything that people were talking about that idea of homesteads?

LA: No, not around 1920, 1921, no, I haven't heard.

JG: What about later?

LA: Oh, maybe later, then, one of our leaders, you know, the old time leaders like for instance Prince Kuhio Kalanianaole and then John Wise and Simeona Desha of Hilo, and Abraham Kaualoku of Kauai, and then Sam Kalama of Maui, they are one of the leaders on each island. And then Reverend Akaiko Akana, and they're brilliant people, they're smart. And they in conjunction with our Prince Kalanianaole, so they the ones that formed this, what you call, to seek these Hawaiian Homestead. That's way back, 1924, 1925, something like that, see.

JG: Do you know any of the people that got any of those early homesteads?

LA: Gee, I kind of forget. I know in Nanakuli the Kaiwi family, but they're all gone. Maybe only grandchildren now living. The Kaiwi family and...

JG: None of your family got homestead?

LA: No, none of my family. The original group, you know.

JG: What about after you got through working at Ewa, where did you go to work?

LA: Oh, I went back to the city and then I do some painting, house painting. Not steady, maybe one, two months and lay you off and you walk and look for another job. And then in 1923 I went to the Rapid Transit office and apply for to work on the street cars and I work on street cars about nine years. And then still the pay was only 35 (cents) an hour.

JG: Thirty-five cents an hour. Well, that's a little better than a dollar a day. That's about three dollars, about $2.80 a day.

LA: Oh, something like that. (Laughs) It's a hard job, especially when you're conductor, you on your feet all day. And then you know how the street car run, they always jagging a jig, till my leg got bumped, even till now from that place. So somehow or another, I look for another job, so I came out and we went entertain. No, no, I work for City and County. 1934, I believe so, 1933, 1934. (Actually about 1920, 1921) For about a year or two. And then that's when Franklin Roosevelt was President. Was a fine President. For a little while and then I went to the Rapid Transit and I worked for the Rapid Transit till 1930, something like that. And then I came, I went to entertaining, Hawaiian.

JG: You worked for the City before you worked for Rapid Transit?

LA: Yeah, I worked for the City before I worked Rapid Transit. And then... (LA worked as a painter for the City and County.)

JG: About what year did you quit the Rapid Transit?

LA: About 1931, or something like that. The street car was still running, regular street car. You know with the trolley pole, overhead, yeah. And used to have motorman and conductor.

JG: The ones on the track.

LA: On the track. And just, during those days, five cents fare. You know, only five cents. And then for school children, two and a half cents. But they have tickets, small little tickets. Each ticket worth two and a half cents. So children come on and use the ticket. That's how, those days.

JG: How did you get started entertaining?

LA: Oh, well, that's a good question. You see, right, in my life, as I say way back when we were young in Kawaihapai in our church we do a lot of our Sunday School and in Hawaiian. Study and the teaching and learning. In the meantime, we used to sing these Hawaiian hymn songs. Just like how we're singing down...

JG: Let me ask you another question. Before we get to the entertaining, in those years between the time you got out of the Army and you started entertaining, how much of the time were you able to speak Hawaiian? On the job that you were in, were there people that spoke Hawaiian in that time between 1918 and the time when you started entertaining?

LA: You mean Hawaiian in general, or just my friends, or what?

JG: No, just you personally. How much were you able to keep on speaking...

LA: Well, to my opinion, whichever Hawaiian I meet, I speak Hawaiian and they can answer me in Hawaiian.

JG: In other words, you checked them out, every Hawaiian you...

LA: Well, I don't have to check them up, I just look at them and I notice this Hawaiian able to speak the language. So is easy for us, 'cause I can tell, see. Not like now. Today I see a Hawaiian, I doubt I can tell that he doesn't know how to converse with me. Is a difference, see the difference? Way back, even around 1925 up to 1930, every time you see a Hawaiian, I'm talking about myself, I talk Hawaiian to them. They answer me in Hawaiian. They know what I'm talking about. And when they talk to me we used to converse in Hawaiian. Till after the Second World War that kind of thing kind of changed. That's why, in my opinion.

JG: Now let's go back to the entertaining. You started telling me how you...

LA: Well, you see, I love to sing. All my life. When I was a young boy. I started from the church. We used to sing church hymn. And then my sisters, we have ukulele and we have guitar in our house. My older brothers and sisters, they love to sing. That's just like talent, they sound talented. So when I see them, I say, well, it runs in me, too. So whatever they sing, I learn and I

sing myself at home, see. That's outside of the church. Singing. So, that's way back 1918, 1917, 1918, 1919, 1920. So during those days I'm very interested in singing and music, see, and then I start to play steel back in 1920, steel guitar. And then my older brothers, they didn't play steel guitar, but they play violin and mandolin, you know. And banjo, the old banjo, you know, five strings. Well, they plays banjo, accordion, my older brother. And they good singers.

JG: What kind of music did they play?

LA: Hawaiian. Hawaiian singing. No English, none at all. Everything in Hawaiian. With the exception of some songs that compose by the composer way back. Some, just like a hapa-haole song. But you get the touch of Hawaiian in there. No, no more this rock and roll stuff. Just like, for instance, we take this song, "Honi Kau Wiki-wiki." Sure and then, but the sound, Hawaiian, you see. They got some English word in, too, but the sound is Hawaiian. So this song still popular today, and that song was composed way back 1913. And I know the composer, Henry Kailimai compose that song. So in the 1915 when they left here a group of Hawaiian musicians--I don't know maybe about fifty or eighty--they went to a fair in San Francisco. They have a fair, something like that. So there's all these old timers, they already compose a lot of old numbers here, see. They went to San Francisco fair, what do you call, fair? But when they got through, lots of them remain in the Mainland. They continue their life, their music life. Music business. But the majority of them all gone by. And then, but, since I tell you, I love to sing. And then sometimes I get in the group with some aged mens, Hawaiian mens, and I listen how they sing, and I catch onto the words, and I copy the way they sing. Well, I understand the language, too. And then that's how I continue my life. When I came to the city, where I'm staying in Honolulu, I'm married already, so around Christimas, New Year, New Year, well, there's Hawaiians living right around that camp, whatever it is. Well, we all rehearsal, you know. Well, I was one of the youngest, then. All the rest were aged. We rehearsal for Christmas Eve. Way back, we used to go serenade, you know, oh, everybody. We walk, no car, we walk. Kalihi District. We don't make much money, but it's a thrill. We happy about it.

JG: What kind of songs were you singing?

LA: Real Hawaiian songs, that's all.

JG: Were they hymn songs, or...

LA: No, no, no. Happy songs, you know, no hymn songs. We used to go house to house, walk, and serenade. "Merry Christmas." Then we play the music and we sing. Sometime they give us ten cents. You know, sometime give us quarter. Sometime they haven't got any, well, they come out, "Gee, sorry we haven't got anything." "That's all right. Still it is Merry Christmas." You know. You know the

feeling. It just like, whether money or no money, we out, too. To enjoy, you know.

JG: How many of you were there in the group?

LA: Well, it varies, sometimes four, sometimes five. All depends. And year after year we have to do that till the time came that we don't go out and serenade. I think the last time I remember somebody came up my house serenade Christmas I think 1946, I think. That's the last time I remember a group came up. Well, they were my friends. It was Christmas morning. Early morning. And then I hear this mandolin, with this guitar and ukulele, so I told Momma, "Well, I know what group is that. That's my former mates. We used to play together." And then I had a violin, mandolin. I bought a mandolin. I got violin in my home, see. But I quit going out and serenade. So, well, that thrills me when they came in serenade. I think about way back I used to do the same thing. So "Oh, come in. Have a little drink." They didn't want a drink. They say, "No, no. We just came, we thought of you, we came to serenade." So I get one of my prize mandolin. I gave to this boy. I bought that mandolin, so I figure well, he loves to play mandolin. And the mandolin he got not very good, so before, prior to they left I say, "Well, Joe, I'm going to tell you I have a mandolin, Martin mandolin. I'm going to give you this mandolin." He say, "What?" "I'm going to give you this mandolin. I give with my heart, because I know you love to play mandolin." So he still get that mandolin till today. And he teaches children how to play mandolin on the mandolin I give him.

JG: What was the first job you had entertaining?

LA: Wait, wait. Not my job, but I play for somebody.

JG: Well, when you played for somebody.

LA: Well, I remember I played with Johnny Almeida way back (1925). It's a private job, so he call me. Prior to that, we used to play on the KGU (radio station) every Wednesday they have a Hawaiian program. (LA made error on time sequence. He worked for Johnny Almeida on radio in 1928.)

JG: Did you get paid for that?

LA: No. On the house. Johnny Almeida was got the contract for that job. So he call me. Well, I go up and help him. Not every Wednesday, but when I got time I go in. And after that sometimes, when Johnny Almeida get a job, you know, private job, he call me and we go out. But I don't remember which, who, what house, I don't remember.

END OF SIDE ONE.

SIDE TWO.

LA: Three, four hours, maybe we get three dollars, four dollars those days.

JG: Each, or...

LA: A piece, each, yeah. Each.

JG: What about the hotels? Did you ever play in the hotels?

LA: Oh, way later. Well, I used to play in the old Halekulani Hotel, I remember. Lot of our noted old time Hawaiian musicians. They are known, their name is still known till today. Boys like Joe Kamakau. And then Ernest Hobron. And Bill Kahele. Joe Bishaw. But majority of them all gone, except Joe Bishaw still living. I think he's about 85 or 89 years. He lives in Waikiki. They're the musicians. They're the singers. No mike involved. They don't like, they don't sing with mike. Only when they started sing, just like a band singing. So powerful, and then, well, those days, we don't sing with mike. So on and off, once in a while, they call me. I go out with these old people, older people, to play for them. And compare my age with them, maybe I'm twenty, twenty-five years younger. They older than I. But that thrill in me, desire in me to sing, I love to sing, and I like to sing with Hawaiians that knows a song, and then sing the song and pronounce the words correctly.

JG: Is that the way you were making your living then?

LA: Yeah, afterward, afterward, I entertain and I got in music life with Billy Lincoln, and I play with him nine years. Billy used to have a group way back, 1937, 1940 up to 1945. I play with him nine years.

JG: Where were you playing most of that time?

LA: Well, it was most on private jobs, you know, Homes, weekends, sometimes they have company sponsor their business over the radio, and they call Bill Lincoln and then we go there and we get paid, but not too much, but we get paid. So...

JG: You started during the Depression years...

LA: Yeah, yeah. Right, right.

JG: Now how did the Depression affect your family?

LA: No, no. Didn't affect much because we know how to manage to live our life, see. The main thing in our home, the poi, that's the main thing. We don't care if we get steak. It's okay if not. We can go along with it. You see? You know what I mean, yeah?

JG: At that time, were you buying your poi mixed, or were you buying the taro and cooking it?

LA: No, no. We mix, already mix by the poi shop that, I remember the days when they don't have no machine that mix the poi. Chinese.

JG: In the shop?

LA: In their shop, in the poi shop. I remember the days they used to pound with the hand. And...

JG: With a stone pounder?

LA: With a stone pounder. And big board, you know. They have poi shops in the city. I remember those days. And Chinese would do the cooking and the pounding. Chinese.

JG: About what year would that have been?

LA: I think between the 1930's and the 1920's. Between around that area.

JG: They were pounding it by hand...

LA: By hand.

JG: Then they, what? Mix it in big bowls?

LA: In the big drums, whatever it is.

JG: Did they do that by hand?

LA: Oh, by hand, everything by hand. Not too soft, kind of...

JG: Lumpy?

LA: Thick, lumpy. When we go there, to buy, if we go directly to the poi shop and they put it in the bag, cheap. Maybe quarter, maybe for twenty pound, twenty-five pounds. For quarter.

JG: You buy twenty-five pounds...

LA: No, I mean that's how cheap the poi was those days. Sometime you buy a quarter you get more than what you want. Especially for a family of four or five to feed, you know.

JG: How often were you buying poi?

LA: All depends on when our poi bowl come empty. (Laughs) Yeah, yeah, right.

JG: What about the second World War? Did you hear about that? Did you know that things were unstable in the government, or...

LA: No, I was surprised, because I haven't seen a paper where there's any disagreement between Japan and our country. Because nothing so far comes out whereby we figure something's going to happen. You know, but the day of the bombing I was in Kaneohe. I was really surprised. And then when this Japanese planes...

JG: Were you living or visiting over there?

LA: No, I was living Kaneohe that time. And then I was out in the yard cleaning, and then I saw this airplane right about---I think they want to bomb that Kaneohe Air Station. And then, gee, I look at the plane. Gee, that's not American plane, you know, to my opinion. Sure enough, was a Japanese plane. They were try to bomb Kaneohe. From that morning. And then, first thing you know, came out in the radio. That's how we know they attack us. So nothing, there was some damage, maybe, down Kaneohe, but not civilians home. Because Kaneohe is kind of far out, yeah, from the homes.

JG: When did you hear about the fact that it was a bombing?

LA: It came from the radio. Right down there, so in every house they put the radio on, eh? To find out, and that's how we know there was a bombing, see.

JG: What did you folks do then?

LA: Oh, we got little excited, but what can you do? We had to be calm anyhow. But the city was pretty damage. But I didn't see, you know, because lot of mens were on the way to work, you know, Pearl Harbor. I didn't know whether they turn back or some of them came to Pearl Harbor to help, eh. But I don't know too much.

JG: What did you do the next few days?

LA: Ahh, wait, wait, wait. Oh, yeah, that was 1940?

JG: 1941.

LA: 1941. Oh, no, we didn't, we stayed home. We just stayed home. And then, after that, I was still entertaining with Bill Lincoln, see, in the city. And then, in the year 1941, not too long after that, government order from Washington, you had to sign your name. Everybody was to tell what can you do, and we went down next to the post office. What you call that building there, all line up, register what do you know in your line of occupation. Keep on going, keep on going. That's 1941, so, in December the 13 or 14, I work for the government, Fort Shafter. In the painting department, I worked there. So is easy job. And then, I used to go help spray all the shops, you know, machine shops where they have those big windows, spray it black paint, you know, so outside. That's how we used to do. I remember, in case when the plane fly at night, they don't see the light wherever it is. So, I continue work there till I was retired.

JG: Were you still entertaining during that...

LA: Yes, we still entertaining, still entertaining. We go out and play. Private jobs.

JG: Did you go out at night? Did you have passes?

LA: No, no. I don't know, somehow or other we get permission with, what they call, in charge of the---you know. They send car for us.

JG: Most of your entertaining, then, was on the military base?

LA: Yeah, military. Most of the entertaining was military. But they sent car for us and take us home. And sometimes, if we have a job, private job, maybe, let's say seven o'clock in the night, we go there early during the day, so we don't come back till next morning. And when the job end up ten, eleven o'clock at night, we remain there till next morning. I mean, private job, not connected with the government. So, we stay there till next morning. And we come home. Ah, good fun, good fun.

JG: What kind of pay were you getting for entertaining?

LA: Oh, pretty good. That time, well, we get maybe five dollars an hour. (LA made an error. He means they were paid five dollars per person for an entire night's appearance.)

JG: Each, or for the group?

LA: No, each. An hour. And then sometimes, we have tips, yeah, and we split our tips. And we lucky, thirty, forty dollar tips, well, we split among us.

JG: When did you first get your house up in Makiki?

LA: Oh, in 1928.

JG: Did you live up there for a while?

LA: Yeah. Most of my time I live up there. With the exception of one year I lived down Kaneohe.

JG: That was a pretty Hawaiian community, wasn't it?

LA: Right, pretty Hawaiian community. And then, very quiet and humble. No interference from outside. They live happy. They don't make trouble. As far as I know, no trouble at all. They have they party, whatever it is in orderly manner.

JG: Were most of the people speaking Hawaiian?

LA: Oh, majority, let's say, up to 1935, most of them speak Hawaiian, especially the young ones up to 1935. But, around 1930, the year I went up there, well, most of those Hawaiians speak Hawaiian. Even those children, children about six, eight years old, they understand the language. They speak the language.

JG: So you were speaking Hawaiian daily, then.

LA: Oh, yeah, continued till today.

LA: Did you tell me one time that you'd gone down to New Zealand?

LA: Oh, yes, we made a trip to New Zealand in 1940. Entertaining. With Bill Lincoln Hawaiians.

JG: Was the entertaining on a ship, or did you go to New Zealand?

LA: No, New Zealand. Bill got some kind of contract with somebody there. So the person that hired us, he's half-Maori, half-English, so he been to Hawaii couple of times, so he knows about Hawaii. So somehow or other, he met Bill Lincoln in Honolulu, Hawaii, and then maybe they consult about the trip. So couple of years after that, they call us, and so we went.

JG: Was that in a hotel, or...

LA: No. no. We just travel around. We don't travel, we stayed on, you know these cars, these trucks that take people around, what they call it? You have everything in the car, where you can cook...

JG: Trailer-house?

LA: Trailer-house, yeah. We used to travel in a trailer-house, and we lucky we travel in a trailer-house, because we have two big cars and two trailers. So, that's how we know more about New Zealand, we penetrate the interior of New Zealand. But if we'll go on a train, we cannot, we come close to the cities, that's all. But we penetrate interior of New Zealand.

JG: How long did you stay in New Zealand?

LA: Oh, seven or eight months.

JG: And you played all over the place?

LA: All over, only north island. All the way from Auckland, north of north island all the way to Wellington, the capital.

JG: What kind of places were you playing? Hotels? Schools?

LA: Well, first, no, no. Sometimes in a school, sometime in a opera, opera house. They don't call theatre there, they call opera house. You know, those English? Well, we played in Auckland, one of the known opera house, they call it, oh, I forgot the name. It's a high class place, you know, high class. You know, at the back, when you face to the front, you know, they have this, they go like, you know?

JG: Tiers.

LA: Yeah, tiers, you know. So beautiful, you know. And, I forgot the

name. That's where most, all the known troops in the world, when they go there, they open in there. That's where we first open, and from there on we continue, go down to south, all the way south. North, and Wellington, Manganui, and then Hawksbay, and Gibson Bay, and all those different places.

JG: When you were away, did you meet any Hawaiians who were living down there?

LA: No, none. No Hawaiians in New Zealand. But the natives there are just like Hawaiians.

JG: Were you able to speak with them?

LA: Oh, we speak with them, and then we speak our language. They understand us. And when they talk their language, we understand them. Not hundred percent, maybe, but by the time they get through, well, I know what they're talking about sixty percent. I understand. Their language very close to ours. And then, they more shy people, this New Zealand, old people. They just keep to themself, but this half-Maori that took us all over, Mr. Bennett, well, he's part-Maori himself. So he do the introduce, "Well, this so-and-so." Well, and then we started talk Hawaiian. It's same thing. We talk aloha, they know what's aloha means.

JG: Did you ever take any other trips for entertaining?

LA: No, no. Not beside that, with the exception of the islands within Hawaii.

JG: You went outer islands?

LA: Oh, yeah, we went Kauai, Maui, Hawaii, Lanai, you know. Still was working, playing with Bill Lincoln at that time. He used to go concert Kauai.

JG: Go on the boats?

LA: Yeah. Yeah, on the ship and when we get off there, we get on the bus or train, go to a hotel. And from there, at night, we go entertain. Like Lihue, Kauai and Waimea, Kauai and then Hilo, Hawaii.

JG: You went up to Waimea, Kauai?

LA: No, no, no. Yeah, Waimea, Kauai.

JG: Where did you entertain up there?

LA: Well, there's one hall over there. I don't know what kind of hall. I don't know, I forgot what hall. Well, that's the only place we entertain, Waimea and in Lihue. I forgot what's the name. And then, we go to Hilo. We go to Hawi and Kohala. And then from there, we go to Waimea.

JG: There must have been a lot more people living there then than there are now.

LA: Oh, yeah, lots of Hawaiians those days. Plenty Hawaiians. And that's where Bill Lincoln come from. He come from Kohala. And then, they really turn out for him, the first night. Oh, packed. There's no room. Lot of people want to come in. Cannot come. So that's our first trip when we went. The next night, we perform in Waimea (Big Island), you know, Waimea. And the following night we played in Kailua-Kona. They still have the gym there, the old gym before. Well, we played there, and then when we got through there, we drive. All the way have driver, see. We have bus driver, we drive all the way went down to Hilo. See, because a long run from there. So we took that cut that goes up to that saddle road. All the way up, and then we come into Hilo. 'Cause time we reach Hilo early in the morning is kind of almost daybreak. Oh, take all our gears and everything is already prepared. We know, some friends home, we live there. Rest, people want to sleep. And bathe, whatever it is, and get ready for the night, performing in Hilo. Bill, oh, he was so popular around those years. Make lots of money.

JG: I can remember him very well.

LA: Yeah, he used to make lots of money. But I don't know if he still have that money yet till today.

JG: Did you ever record with him?

LA: Yeah. Couple of records we record with him. And then it's good to record, but he makes the money, not us. Only what is, well, this is your share of cutting record those days, forty dollars. Forty dollars. Forty dollars, but the rest is, you know, maybe the royalty and all that. It's not important. We don't grumble.

JG: There's not much royalties, anyway.

LA: Yeah, yeah.

JG: I'd like to ask you a couple of questions about things today. What do you think about what's happening with Kahoolawe?

LA: Well, with Kahoolawe, the way I feel that, the way how our youngsters penetrate in, go in there, I don't even feel it too much. I'm not feeling too much, because I think they have to follow, if there's any law, follow. According to the law.

JG: What would you like to have done with the island?

LA: Well, the way it looks to me, I feel within my heart, since the War is over, the second World War, you know, is over, I feel that the land should be bring back to the state whatever it is. Because, the war's not continuing. Okay, prior to the second World War, the government wasn't using that island. So why don't bring them back the same like

how prior to second World War? Give us back that island.

JG: What would you like to see done with it, if the government turns it back?

LA: Well, try to, just anything, have a ranch there, or I don't know, maybe plant some watermelon, all those kind that can grow in that hot weather. That's how I think. And maybe, have a little Hawaiian community, not these lazy Hawaiians. Active. And work, you know. I hate to use that word, lazy Hawaiians, because...

JG: Well, there are lazy people everywhere.

LA: I not supposed to use the word, but, gee, make them work. Not to go there and then, oh, we sent here, well, we get free place to live. No, no. Go and do something. That's how I think. But, to my opinion, the island should be bring back to us for the simple reason the War is over. Why do they want to use and continue?

JG: What about Makua Valley?

LA: Well, Makua, I feel the same way.

JG: How far do you think we ought to go trying to get that back, you know, get it back to the people to use?

LA: Well, the quicker is the better.

JG: How much action do you think we should be able to take? How far do you think we should go?

LA: Oh, I think we should continue--how would you say that word--nagging, whatever it is, I guess, our government. That's the only thing we can do. Till maybe someday they'll release that portion to us, because Makua is a very fertile place, because I know. I used to come there way back, and we used to have Sunday school way back when I was 12, 13, 14. And then, used to we had a lot of Hawaiians down there. I could name about a dozen Hawaiians, but they all gone, pass by.

JG: About how many people you think used to...

LA: Well, at that time, the majority of them was ranch cowboys, most of them. But some of them, they live on the sea and the land, you know. They camp down the beach, they build their own shack. But they happy. You know, they go fishing. And not connected with the ranch, not connected. But they live there.

JG: Did anybody grow any <u>taro</u>? Was there enough water?

LA: No, no, no. No <u>taro</u>. Only sweet potato, sweet potato, cucumber, corn and watermelon. You know at the back. Oh, the watermelon so sweet. Because I tasted those watermelon when I was a young boy.

You know I think the land is so dry that really produce.

JG: I have one more backward question. When you were young, or as you were growing up or as a young man, did your family ever use hoopono-pono?

LA: No. The only thing, now, going back to that, my dad, he knows a lot of this, what do you call, this medicine that growing, what they call it?

JG: Medicine?

LA: Yeah, like you get uha-loa and you get all that.

JG: Lapaau.

LA: Lapaau. Well, my dad knows lot of medicine that fix for certain kind of ailment. So down where we living, too far from the doctor. Doctor stay way up over ten, fifteen miles and we have no car. Get no horse to go. So anytime when we get sick, well, my dad just gets certain kind of, you know. Just bring them home and then pound them. Put Hawaiian salt inside and he say, you put a little of your shishi in there. Boy, guarantee.

JG: Works.

LA: But not this kind hooponopono what I'm talking just like you were kahuna-fied, you know.

JG: Right.

LA: No, no. We believe in the man above. We have our own family service within our own family in the evening. When my dad say, well, all in Hawaiian now, we have our evening prayer so we all get together.

JG: When you had trouble in the family, when somebody wasn't getting along with someone or you had some pilikia with the neighbors, how did you settle that?

LA: Well, that we settle, we refer that to our daddy. My daddy and then he'll think it over, what he's supposed to do. Then he leave, I mean, he leave all up to the Almighty Lord. So, we stick together. He prays and we humble. Then that's what I remember.

JG: What if the neighbors were having some kind of a disagreement when you were young? How was that settled?

LA: Well, we don't interfere with them. They have their own trouble, well, that's their own trouble. Unless they come up to us, maybe, and ask if they need help, well, maybe my daddy have to help which he can help, you see?

JG: Yeah.

LA: But my daddy is not the kind stuff that try to act kahuna. No, my daddy is not that kind of type. We have a lot of Hawaiians even till today. They're bum, bunch of fakers, as far as I'm concerned. That's my opinion I'm talking. I'm not afraid to talk, because I know a lot of them, you know. They try to act just like they kahuna, but they don't know a darn thing. And then, I don't know, they study the kahuna from all the books they learn. Yeah, that's how they study kahuna and they bring forward out to people that doesn't know much, eh. And then, naturally these people gonna listen. You see? But I don't go along with that.

JG: You don't believe that?

LA: Yeah, yeah. You know what I mean, eh? Some of them they make believe, make...but lots of them, they don't hide. Boy, lot of people believe them, you know. I don't go along with them.

JG: If someone were to ask you, "How do you define a Hawaiian," how would you describe a Hawaiian? What is a Hawaiian?

LA: Well, the first thing, Hawaiian is a Hawaiian. The Almighty Lord produced the people on this earth all kind of nationality, all different nationality. Okay, we are Hawaiian. In the first place, the first thing we should perpetuate our language. That's the first place. And then uphold the law of the land. And then, go to church. And don't live an extravagant life, you know. Don't have, don't live the good time life, and then have ahaaina every weekend. No, I don't go along with that.
You know, like you pass Nanakuli, you reach pass all the tent. Well, that one ahaaina, I talk to Mama here. Well, that's not a bunch of stupids. See, they're wasting their money. I don't know, maybe is okay, but everytime when we have a Hawaiian you see with a tent on is say ahaaina. (Refers to signs put up along highways and roads directing people to a party.) But their minds are strong on that way of living, you see? They not economical, most of them, majority of them. And what the consequence? Just couple of days ago, see in the paper they evict these Hawaiians. But, to my opinion, I might be wrong, but I'm not wrong to my way of thinking. They should do that, evict them out of that place. That's not the first time the Hawaiian do that. They taking everything for granted. You see? "Oh, I'm Hawaiian. The government give us property. The government build house for us." But pay the mortgage, they don't. They neglect that line, you know. They want too much this life of living, good time. I don't go along with that. To me, when they evict these peoples--I might be wrong, but I don't think so--within me, I think they should evict them so give lesson to the rest of the homesteaders, because not only now that happen. It happen all these many years. I want to tell you, our chairman of the Hawaiian Home Commission, I not going to mention the name. He was the chairman. He was a member of the Hawaiian Home Commission. He was a good friend of mine. He told me about my Hawaiian people. And he said, well, he stayed up for two or three years on the position and he left the position then for some reason. He say, "I very disgusted with our people. When they

go around every year, they check, you know, how much they own, you know? Delinquents, you know, they owe? Some of them they don't even can pay dollar a year. Gee whiz, six family cannot pay one dollar a year, so I get so disgusted with my people, so I relinquish my position to be a chairman. Get too much headache, you know." But, that was many, many years ago. So, you figure, many, many years ago they still continuing till today, but they should give them lesson, just like evict these people out. So other homesteaders would say, "Gee, they really mean business. Oh, we got to be on ball. Got to wake up." No, my people take everything for granted. I don't think this is right. That's what I think. Maybe I'm out of the question, I don't know. That's how I feeling.
But the first thing, they should keep the ways of living, the language, that's the most important thing. Their culture. Yeah, the culture, but the language should be come first, in order for our people to combine and get together, the language should be there. If not, we cannot come, be together. We cannot be united. I don't care what; I mention that in one meeting. I say, "If we Hawaiians, like all the Hawaiian in this gathering here, I bet 95 percent of you Hawaiians cannot speak, cannot converse in Hawaiian." Yeah, I say, "How many of you Hawaiians can speak in Hawaiian, have a conversation in Hawaiian? Put your hand up. None. See, that's the reason the Hawaiians today not united. You got too much Westernized. Yeah, you forget your language. You forget your culture. You too much haole-fied." That's how I talk. I don't care, see, if they like, okay. They don't want, ah, I don't care, see? So, the only thing the Hawaiians get back together in the fold, learn your language, speak your language and get down to business. That's the only way.

JG: Who would you say is a Hawaiian? Who is a Hawaiian?

LA: Well, who is a Hawaiian, the one that perpetuate his language, perpetuate his culture and then live within means, yeah. Don't go like for instance, like maybe the next door see the other Hawaiian get a new car. And I get a little old car, but it stay in good condition. "Well, more better I'll get a new car like him." No, no. That's no way of living. You should be patient within as long as your car is okay. But don't try to, what do you say, just because the other man got about eight thousand dollar car and you going to match up with them, no. That's stupid. The old Hawaiiana, even no more cars, they walk. Couple of miles they walk. I used to walk to school five miles every day. One way. And five miles back. But we content. We know the life, how the Hawaiians live before. But after, when little modern they kind of adopt the Westernize idea. Oh, even a couple blocks, these kids now don't want to walk. They rather you take them and drop them off.

JG: Would you say the people who have become greedy and lazy are not Hawaiian?

LA: Well, maybe they Hawaiian in body, in spirit, but they not showing their Hawaiian. Hawaiian, what do you say, how would you say, I don't know how you would say in English. They not showing they're

Hawaiian just like the old people before. They not showing that especially now. That's what I think.

END OF INTERVIEW.

BIOGRAPHICAL SUMMARY: JULIA BRYANT, nurse

Julia Bryant, Hawaiian-Portuguese, was born September 2, 1903 in Honolulu. She was raised by an aunt and her maternal grandparents in the Kalihi area and attended elementary schools there. Later she went to Sacred Heart's Convent in Kaimuki. She entered nurses training at Queen's Hospital and graduated in 1926.

After graduation and her marriage, she did private duty nursing for awhile. In 1931, she went to work in the Leprosy Hospital at Kalihi which was later moved to Pearl City. At times, she chaperoned patients who were sent by plane to Kalaupapa.

In the early 1950's, she moved to Nanakuli. Her hobbies are gardening and reading. Since her husband's death, she has taken classes and become actively involved with a Hawaiian language group.

Tape No. 2-3-1-77

ORAL HISTORY INTERVIEW

with

Julia Bryant (JB)

March 5, 1977

Waianae, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: Did anyone wake up the family in the morning?

JB: Usually Grandma. Only the children going school.

JG: How did she wake you up? Did she come and shake you?

JB: Yeah, she come and call.

JG: She didn't chant to you or sing to you, or...

JB: No, no, no, no.

JG: How did you go to school?

JB: Walk. When I went to Kalihiwaena School, I walked to school.

JG: What kind of lunches did you or your friends take to school?

JB: Well, to tell you the true fact we hardly had butter. When you had butter with a big gang, it's all gone in no time. The babies used to get condensed milk. And then if we want to take lunch to school, we swipe the condensed milk. Put it on the bread. Otherwise, if we get money, we buy lunches in school.

JG: Did they have a kitchen at school?

JB: They had a kitchen, yeah. You go in school, 15 cents you can buy a lunch plate. Maybe you'd have two hot dogs there, rice, and a slice of bread. You know, and a little vegetable. For 15 cents.

JG: Did they serve you milk in school?

JB: Yeah. Milk, you can buy milk extra. Dessert is extra, like ice cream and things like that.

JG: They did have ice cream that they served you?

JB: At that time, they had ice cream.

JG: Did they have a little cup...

JB: A little cup, you could buy. Extra, you know.

JG: An already made-up cup?

JB: Yeah. Already made-up cup.

JG: Did kids go on, you know, like today, kids go on what they call expeditions where...

JB: Excursions..., Once, I don't know which school it was. Whether was here or the Catholic school. We used to go up to Nuuanu Pali up there.

JG: All the way up to the lookout?

JB: Yeah. Go and slide down on the ti leaf. Outside of that, I don't remember. Too many years ago. Not to Waikiki or, like they doing now. Not now.

JG: Was this a holiday thing?

JB: No, it's just a school but then, you get that trip to go out. They get a bus and you go out.

JG: Did you go early in the morning?

JB: Oh, we go in the morning.

JG: Kids take their ti leaves with them? Or paper boxes up there?

JB: Well, they grab everything what they can get up there.

JG: Did you put on jeans or pants or just go in your...

JB: I go dresses, I never wore pants. Never owned any. Never wore pants, like the other kids wore pants. Grandma said that's for boys, that's not for girls.

JG: Did you wear short dresses or long dresses, or...

JB: No, the regular length.

JG: When you were in school, did they let you wear muumuus to school?

JB: I don't remember. I guess you wear long dresses. I don't remember. I usually go with dress. I don't never own a muumuu. When I was young I never owned a muumuu.

JG: Did the old ladies wear muumuus when you were...

JB: They do, yeah. Grandma used to wear muumuus.

JG: All the time?

JB: Yeah. My aunties used to wear long dresses.

JG: Were they dark colors, or bright flowers, or...

JB: No, no, no. Just any kind of material that they can get to make, you know.

JG: How did they cut them, then? Were they cut with a yoke, or were they the fold-over kind, or...

JB: I don't remember. But I know Grandma used to sew her own muumuus. Just plain, you know.

JG: On a sewing machine, or by hand?

JB: By hand.

JG: Did you learn to sew? When you were a little girl.

JB: Never did. Never did even sew quilt. I only made one thing (a hat). My Grandma taught me how to get the young fronds from the coconut leaves. Boil it, dry it, and weave three (strands) you know--it's easy that way to make a hat. And after we got it all weave, we took it down to the hat store where they put it on that...

JG: Block?

JB: Or frame or whatever you call. And they used to sew it for us. And it was kind of cheap, reasonable, you know.

JG: This must have been a very fine weave, then.

JB: It's just the three (strand). It's not like the way they weave in the...what they call them, that brown...

JG: Lauhala?

JB: Lauhala. And the other one. Ulu. No. Pulu? White and brown mixed together.

JG: Well, some of that is bleached hala, but there's also a sugar cane that they have with something that they use.

JB: No. A lauhala, they get them with that loulu, or something like that.

JG: Oh, yeah, loulu. Yeah, that's the palms.

JB: That's kind of hard. This was just braid 'em. And I made a hat. That's all I remember. But I had to take it down to the hat store to have it blocked.

JG: Now when you say you braid it, from your hand motion, I would gather that you braided a long strip and then maybe went around and around with that.

JB: No, I took it to the hat store. Made long strips, they used to call 'em fathom or Hawaiian ana or what the heck they call 'em. I know something like that, you know. And then we take it to the hat store.

JG: Okay, but you had this long strip. Did they sew it down or did you sewed it down?

JB: The hat store did it.

JG: This was the very, very young coconut leaf?

JB: Yeah, the young coconut leaf.

JG: What, two, three feet?

JB: No, they long like that, what you can get.

JG: About three feet.

JB: I don't know. You see that length over there? (About three feet) Yeah. I think was the coconut we used to take because sugar cane, we cannot go in the sugar cane field and get it.

JG: When you boiled it, you just put your big tin tub on the fire, and...

JB: We boil it in the water, and afterwards you take it and dry it out in the sun. After it dries, you strip it to make the width that you want to weave with.

JG: But after it was boiled, it was softer, though.

JB: It was softer, yeah.

JG: And who did you make the hat for? Yourself?

JB: Me. And then my other sister took it away from me. She liked it so much that she took it away from me.

JG: That wasn't very fair to you.

JB: No.

JG: Did you buy your clothes?

(JB shakes head.)

JG: Did your grandmother make them, or did you make them?

(JB shakes head.)

JG: Your aunty make them?

JB: Nobody sewed. The dressmaker make them.

JG: Oh, you went down to the dressmaker?

JB: Dressmaker make them. Or we bought dress already made.

JG: Now when you went to the dressmaker, did you have to go in for fittings, or...

JB: Oh, yeah.

JG: Did she have a pattern that she used?

JB: You know, they were Japanese. They look at things, and they know how. The Japanese used to be the dressmakers. You tell them what you want. You show them the picture, you know, that Sears catalogue, Montgomery catalogue. You tell them that's the style you want, and they draft it for you. And used to be real reasonable to make dresses those days. I don't sew to this day.

JG: I still have one dress that a Japanese lady drafted the pattern for me about twenty years ago.

JB: If I want to sew, I got to take seams of these all out and make a pattern. I can go get this commercial pattern and sew, but then some places they don't fit me and I don't know how to alter it. But nightdress I can sew. Because, fit any old way.

JG: If you bought a ready-made dress, where did you go to buy it?

JB: Well, those days, they had all along Nuuanu Street, and Fort Street, a lot of the stores, the dress stores, that they have on sale.

JG: Were these dresses that were made on the Mainland, or were they made by a dressmaker who just sews...

JB: I don't know. They must have come from the Mainland. If you want dressmaker, you have to go to the dressmaker and they take your measurements and all. And they used to have a Yat Loy (cloth store) on King and Bethel Street someplace. Were you here at that time?

JG: Yeah. I remember Yat Loy.

JB: Ahh, that's where we used to go, you know when they were open. Then they had Kress. Used to buy cheap material from there. Fifteen cents a yard!

(Laughter)

JG: I guess it was cheaper to take it down to the dressmakers than lose your time.

JB: Mhm. Well, it was cheaper that time compared to now.

JG: In your own family, if any of the kids acted up or misbehaved, how were they disciplined?

JB: If Grandma can catch them, they get spanking. Because, as I said, we had few men in the house after Grandpa died. My father died. My step-father, he didn't bother with us.

JG: And what did she do? She spank you with her hand, or belt, or stick?

JB: You know that kind, that...

JG: Niau?

JB: Niau, yeah. Whack them. That's the kind of broom, they used to broom the house with the niau.

JG: Whenever you had family problems, did your family ever use hooponopono?

(JB shakes head)

JB: No. If they did I wasn't around to hear.

JG: Did any of your relatives or anyone...

JB: I never heard of that hooponopono until I heard of it from the Catholic church. If they used to say it, in and out.

JG: Now, when they talked about it, what were they talking about? Were they talking about it in relationship to confession? How did they use the word?

JB: The only word that I know when they say hooponopono... They would tell the kids in Hawaiian, "Hele oe mao a hooponopono kou moe."(It's just like "Straighten out your bed.")[Literally, the phrase means, "Go over there and fix your bed."] That's all I know, but I didn't know anything about this, you know.

JG: You didn't know it was a way of...

JB: No, no, no. In other words, just like repentance, or something like that, you know. Confession, you know. That's the only way I know hooponopono. When they used to say it in Hawaiian. Grandma didn't have any husband, too, so, she didn't speak very much. We'd ask her and she'd tell us, "Ahh!" In other words, don't bother her.

JG: Did you visit with any of your relatives?

JB: I don't have too many, because all of them what I have around, they weren't married at that time. Then of course, when my sisters got married, they were kind of far, so, no car to go. So we never go. Once in a while we get together.

JG: Can you remember any big celebrations that your family had?

JB: Only when wedding. That's about all. Outside of that, birthdays or anything, nothing.

JG: Baby luaus?

JB: Baby's luau. I think one of my older sisters. She didn't have any baby. But, my other sister had. Yeah, she made luau.

JG: Now when you had a wedding, how did you celebrate that?

JB: We just luau, too.

JG: Luau, too.

JB: Yeah, everything is mostly luau. If you had the money, you get the pig and all that.

JG: Now, where did you have the luau? At home?

JB: At the home.

JG: Okay, let's say one of your sisters decided to get married or somebody was going to get married. When did they start planning, how long in advance did they usually start planning a luau?

JB: Well, if they know they going get married maybe next week, or two weeks, then they say they going to get a luau and they get all the things ready. And whoever's going cook it, well, they go ahead and cook it.

JG: You could get everything ready in one week?

JB: Yeah. All they have to do is get the pig and they get the stone over there.

JG: Did you have a pile of rocks that you always kept ready for the imu?

JB: They always had rocks for making the imu. And then they go look for the kiawe wood. And then they kill the pig the night before.

JG: Where did you get your pig?

JB: They go to the piggery. Where, I don't know. We never raised any pigs.

JG: Did they kill it at the piggery?

JB: No, they bring it home and kill it at home. They make imu with rocks and start the hot water going. They kill the pig.

JG: Were these people within the neighborhood that came down?

JB: Just the people. Just the family, relatives, that's all. Maybe some

few friends or friends of the man's side. That's about all. And they have, you know, a (low) table on the floor, not like they have now. Just stick one on the floor. Stick one on the floor and eat.

JG: Did you have mats that you kept for that, or did you...

JB: No.

JG: Just sit right out on the grass?

JB: You just put paper with ti leaves on top. Would be in the house. It's not outside on the table, you know. A tent like. Oh, no, this would be in the house.

JG: What kind of other foods did you have when you had a luau? You'd have the pig...

JB: They'd have the pig, they'd have the raw fish. Maybe raw crab. And they'd have seaweed. They'd have lomi salmon. Sometime going make even pig and laulau. That's about all. And sweet potato.

JG: Did anyone do the fishing or did they go down the market...

JB: No, they go get buy it from the market. Those days it was real cheap. Nowadays, you can't afford to get salt salmon to make for a luau.

JG: What about the sweet potatoes. Did you buy that from...

JB: They bought it from whoever grows it. A bag used to be very cheap.

JG: Did you have those peddlers that used to come around bringing you food? You know, used to have the guy driving around, and he'd have his truck, or did you have to go to the store for everything?

JB: We used to go to the store out in the country. They have a peddler where you go buy food, but we lived close to the stores, so we just can walk down to the store, go to the market. That's the way they get most of their things, but right around the grocery store, you can't get all those. You have to order by maybe ten pounds, five pounds. So you go down to the market there, and whoever has those things, you order it from them. Then you pick it up.

JG: When they were getting ready for a luau, what kind of entertainment did they have? Did they just eat, or did they have singers and stuff?

JB: Just eat and drink and sing. Somebody would play the guitar and ukulele. Somebody would stand up and dance.

JG: Did they plan on who was going to sing?

JB: No, just incognito. Whoever come. They know they going to have a luau. They'll bring the music and they all join in singing. Never pick your musicians; you do that.

JG: Not like today, you hire somebody to come down...

JB: Musicians, no. You get them right there. There's always somebody right in the group that can play ukulele and guitar and sing and dance.

JG: Did you have any kind of special toast, you know, for the new bride or the baby or something?

JB: No, no.

JG: You don't remember any...

JB: I don't remember. All I know I see them come with muumuu or the younger ones come with dress and no special garment.

JG: But did they bring their own liquor or did the family...

JB: They used to make swipe, or somebody bring okolehao. Cheaper that way.

JG: Did you make okolehao at home?

JB: My uncle made it.

JG: Did you ever watch?

JB: I did. He used to work up on the what do you call it. Up by Wahiawa, way up, you know where they have that Navy wireless station? Kunia, yeah. He used to work in the pineapple factory field over there. Used to get the pineapple and make the swipe.

JG: How did they make that?

JB: They get hops. They buy the hops. Then you could buy the hops from the store. Now, I think you cannot. He used to get hops from the store and the pineapple. And put water inside. So many days it's ready. Then he'd make that swipe. Now he going to turn that swipe into okolehao. He get this copper still, or whatever you call them. Then he'd boil the swipe up, and this thing would go through the cup and it'd drip, drip, drip. And then if they want to color it, you know, tell them it's whiskey, then they get this juniper berry and let it...

JG: And where did they get that, the drug store?

JB: They can buy it, yeah. Then they put it in the bottle, let it stand and whiskey or brandy, whichever color you want.

JG: Gin?

JB: Gin is plain okolehao.

JG: How long did it take them from when you started out with a bunch of pineapples till you got your okolehao?

JB: Well, from the bunch of pineapples they make the swipe. If they want a little more aged, they leave it longer. Maybe you can make it one week.

JG: What did they mix it in? What kind of a tub or basin?

JB: Barrel. Or a crock.

JG: And they just put the hops in the water and the pineapple?

JB: Everything. Everything inside one barrel.

JG: Did they boil the water beforehand, or they just dump it in?

JB: They boil the water, put it inside. And let it stay there for, usually about three days, but still it's sweet. But before the thing is ready they already sampling it, you know.

(Laughter)

JB: Yeah.

JG: And then the alcohol just develops and gets stronger...

JB: Oh, yeah. That's swipe. They just let it stay there. The more it ferments, because that hops is just like yeast. I used to know but I don't know, they call 'em the Hawaiian champagne. And it's just you get pineapple and water and a keg of yeast. And let it stay there, ferment.

JG: You put that in a crock or a barrel?

JB: You can put it in a crock, or you can put in some kind of jar. And then you going to cover it tight because...

JG: This is from baking yeast?

JB: Yeah, that little Fleischman yeast cake. Put it in there and then they strain them. And then this type is just like champagne. One of the nurses call it kanaka champagne. And then you have to leave it in the refrigerator. Otherwise you going to cover, she going to pop just like you make root beer.

JG: Have you ever seen or helped anybody make ti root okolehao?

JB: No. I don't know how they do it. I never saw. All I know is they get the root and they kalua, and then after that, how they do, how they get the stuff out, I don't know. But still they have to distill it.

JG: When you were a kid, did any of the older people still use awa?

JB: They didn't use it, but, I don't know if you heard me telling today about that spirit that I saw come in...

JG: No, I didn't. I came in at the end of that. I'd like to hear that.

JB: Oh, was some kind of relative to my grandma, see? And they were living in one of her houses in the back. I don't know how this happened, but anyway, they invited her and her three children, I think, to come up because this person coming.

JG: This was your grandmother and three children, or your relative?

JB: My grandmother and two children. And, that, I don't know, supposed to be some kind of relative of hers, but I don't know whether it's her step-son or what. To come up to her house, because he was going to pound awa. And I thought that thing is so dirty, I don't know how they can drink it. Did you see it?

JG: I drank awa.

JB: How does it taste?

JG: Lousy.

JB: Yeah, well, swipe is similar to that. I think swipe is a little bit more better. Pound, pound, pound, and then he squeeze it, put it in the pitcher, see. I saw that. And this, oh, whoever this spirit that came on this lady, she had her hair just like mine. (JB's hair is long and wrapped in a bun on top of her head.) Whenever that body came on, her hair just went down.

JG: It came unpinned?

JB: Yeah, and then they started talking all kind, I don't remember now. My grandmother said they full of hash. And this lady kept on drinking and talking and smoking, and then when she was ready to go home, she told the man, her husband, who's this spirit inside her. I don't know. "Hoi ana wau (I am leaving)." So, he put his arm out and she lie down, and whoever was in her went out. And this lady was left drunk, drunk, drunk. She had cigarette in her hand and she didn't know which was the right way. To put in her mouth.

JG: While that spirit was on her, did she talk different?

JB: She talked. I don't remember now, but my grandma said, all what she was saying is b.s. because she said my grandma's going to have plenty money, going be on the house and all that. My grandma says is all b.s.

JG: Did she sound like she normally sounded?

JB: Oh, she was talking off. No, I don't remember. I was young. All I know she was sitting on the bed, the husband over there. In the afternoon he pounded her awa. In the evening, the bed's here and the door was there. They left the door open. Then he saw light. He say, "Oh, here comes somebody." So he got this glass of water and threw it out. And then this body just, whoever it was...

JG: Now, when he threw the water, the body left? Or was that when it came on?

JB: That's when he came on, when the body left, she said, "Hoe ana wao." So, he put his arms out and she lie down on his arm and then the thing went out. All the time, she was drinking awa, she was okay. But when the spirit left, she just was shaking like that.

JG: Did that ever happen again that you know of?

JB: I don't know. The only thing that happened, another one happened is with my aunty. Her husband didn't go work and she was worried, you see? And this was wee hours in the morning, see? Our house here then across the street the house where the Japanee women with the little baby. Must be about one, two o'clock in the morning. She (grandmother) was outside the porch sitting down and going by the side of the house picking up the hibiscus flowers and came on the porch, just kept tearing it. Then she call me, she say "Kulia (Julia), come see. The baby is crying." I said, "Which baby?" "Oh, over there." I said, "Oh, that's all right. The baby have Japanee mama over there." "No, no, come." So I went half way, but I didn't open the gate. I went back. Insist that I should come up. We went out, I opened the gate and we went on the government road. The minute she step her foot on that macadamized road, or whatever you call them, zoom! She went. I ran after her maybe from here up to where you were turning to come in here. (About 450 feet) Was getting morning, you see. Dawn on me I only have nightie on. So I came back. I told my uncle. I say, "Auntie no more. Auntie gone." He said, "Where?" I say, "I don't know." And he used to drink, drink, drink and go to work everyday. Everyday go work, she make his lunch, go work. But when payday come, there's no money. So, I said, "I don't know where she is." Okay, we go down Grandma's house. She was living down at Kalihi at the back of the Kalihi Union Church. Went there, no more. He say, "Well, we go back home. Maybe she came home." We went home, no more. We came back again. If she wasn't at the mother's house, we would go to the graveyard. But this was about five, five-thirty in the morning. We came back, she was sitting on the porch. We ask her, "Where you been?" She said, "Oh, I find myself down by the railroad track." Used to be railroad track going around that slaughterhouse over there. And, "How did you get down there?" "I don't know," she says. I think whoever took her just dropped her there. And then she walked back.

JG: You said somebody was picking hibiscus flowers. That was the aunty?

JB: Yeah, the aunty was picking hibiscus flowers, from the side of the house. Come on the porch, sit down on the rocking chair and start shredding it.

JG: Did that mean anything?

JB: I don't know.

JG: Was she doing it for any reason? She didn't tell you what that was for?

JB: No. Worried, I think. Don't know what to do. I don't know. Then, that baby cried and she call me to come outside. "See, there's a little baby over there crying." Well, there was a Japanee baby across the street.

I told her not to worry, there's a mama over there. "No, no. Come up." She went back, sit down. And I went back to bed. She call me again. To satisfy her, I was going to go across the street, 'cause the light was on the house. But the minute she hit that road...

JG: You just didn't see her any more.

JB: I didn't see her any more. And me chasing after her, chasing after her. I don't see her. I don't see her.

JG: Strange.

JB: Ah, I never believe there's things like that.

JG: Did you ever see the uhane?

JB: No, they don't show it to me. The spirit?

JG: Yeah.

JB: No.

JG: What about the fireballs? Have you ever seen those?

JB: I never see those. I never see those, because they say that's akualele, huh? I never see those. If I did see, I don't know. Sometime I see shooting stars, but that's not it, huh?

JG: No, akualele is bigger and you know it's closer than that.

JB: I don't know. Next door lady, a friend of mine, say she see, always see. She tell me, "Oh, I saw one akualele go by your house." But, heck, I never see. I don't know.

JG: Did they have any signs that when you're growing up you know, if you saw like a certain kind of bird it meant something?

JB: I don't know if there was.

JG: You don't remember any of those?

JB: No.

JG: What about premonitions and things like that? Were you ever taught to watch for certain kinds of feelings, or certain sounds at night, or anything like that?

(JB shakes head negatively)

JG: You were never taught that?

JB: No.

JG: What about whistling at night and things like that? Were you ever told not to whistle at night?

JB: I know my grandma don't want us to whistle in the house. And my grandma don't want us open the parasol in the house.

JG: Day or night?

JB: Day or night. And then she used to scold when we whistle.

JG: Was there ever any kind of thing that you said or did, you know, the way kids quite often will cross their fingers if they want something. Was there anything like that that you did to make things happen? To have good luck or something like that? Did you ever hear a women talk about hana aloha?

JB: Uh uh.

JG: You never knew anyone that had...

JB: No. What does that mean?

JG: Love chant. Love magic. You know like, the manulele sugar cane, you pound that up and give that to somebody, it's supposed to make their love fly to you.

JB: All I know, they used to talk about the Filipinos. "Watch out. Don't take anything from them because they make Spanish fly." What the heck, I didn't know what it was. Till later on.

JG: Till you were grown up.

JB: Um hm.

JG: But among the Hawaiian people you knew there was nothing like that...

JB: Well, if they did talk, we didn't understand too much. And we don't know what they saying.

JG: Were you ever taken to a kahuna or something like that when you were sick?

JB: No. I never was sick. The only time I went to the hospital to give birth. Outside of that, a little fever, a little sore throat. But I was able to take care of that.

JG: What did you do for a sore throat? Did you use Hawaiian medicine?

JB: Grandma used to say go get Hawaiian salt and gargle. Otherwise, uha-loa. And then, too, sometimes she said the popolo.

JG: How did you pick the popolo for...

JB: They used to make tea, or they lawalu. (Makes wrapping motion) Ti leaf and then bake in the oven, stove, you know. And then eat it.

JG: When you made tea, did you dry the leaves?

JB: No, when it's green it's better. It's just like the uha-loa. They said you can go get it and dry it and then boil it and then, drink it, see? But I never tried that. We used to get it and then strip and just...

JG: You used the root?

JB: Yeah. Yeah, just chew them. But now I so scared to go get it because poison, they poison all around. Unless you grow your own. When it's rain up this area used to have lots of them, but I hear they go around poison weeds.

JG: Often way up in the valley (Waianae Hunting Reserve), where you go to the hunting trail there's some.

JB: Do you have to have permission to go up to the hunting trail?

JG: Nah.

JB: How far up you go?

JG: You go up here about a block and make a left turn, then you go way up left, maybe two miles...

JB: Is it before you hit the Navy fence around here someplace?

JG: The Navy fence is over on the other side.

JB: Where you go down the dip and then come up. They used to have one in the back there someplace.

JG: As far as I know there's no Navy fences. You go up here about two blocks, go down about two miles, and then it's a jeep trail up to the mountains. Where they hunt. Did you ever use any other kind of Hawaiian medicine?

JB: All I know is the popolo, the uha-loa, the ihi.

JG: That's that one that grows near the salt water...

JB: That's like lettuce. Lau-kahi, excuse me.

JG: Lau-kahi. Yeah, I know what you mean.

JB: And ihi, that's the one four-leaf clovers.

JG: Yeah.

JB: That one.

JG: How did you use that?

JB: We used to get them and chew 'em. Yeah. I don't know how they fix them.

JG: Is that the one with the little purple flower?

JB: No. The one with the little purple flower, what the heck they call 'em....

JG: Akulikuli.

JB: What akulikuli?

JG: Akulikuli's the round one.

JB: Akulikuli, I know. That's what they grow up in Molokai, the flower, they make leis. No, there's another name. A haha, ha, ho... "Wi" or something like that. It grows up a tree. And then it has purple flowers, too.

JG: I don't know that one. Is this ihi you're talking about? It looks like a clover.

JB: Yeah, they crawl on the ground. They're messy when they get in the yard. With the grass.

JG: I just don't know that one. I know an ihi that looks like portulaca.

JB: I don't know what's portulaca.

JG: That one is a moss rose.

JB: It crawls, it creeps.

JG: Yeah. Right.

JB: And it's small little leaves.

JG: It has, but the leaves look kind of like pencils.

JB: I don't know. When you take me home, I get plenty in my yard.

JG: Yeah, you show me, because I'd be interested in seeing it.

JB: I'm digging it up. And this other Hawaiian medicine they call it haowowi, (Interviewee uncertain of spelling) or something like that. It grows like that. And then, I don't know how they use that medicine. Who was telling me? Plunchet, the old lady.

JG: Oh, yeah, I know which one she's talking about, the one for cancer.

JB: Oh, I don't know. But she said, when the kids have impetigo they get this, and they boil it, and then they put it in the cheesecloth and rub on the

impetigo. I had some home, because a lady friend next door, we went all the way to Wahiawa. There must be some up here. If it rain, you find plenty. Went all the way to Wahiawa, the pineapple field over there. And, of course, they were dried, so we got some and I brought some home to plant.

JG: Will you show it to me because I'd like to be able to identify it.

JB: It's up about that much. You should have plenty around here when it's rainy. And this ihi, that's the one that crawls around and gets mixed up. They call them four-leaf clovers. I call them four-leaf clovers. That they use as medicine.

JG: Is that the one that has a little teeny, teeny yellow flower on it?

JB: Yeah.

JG: I know what that is, yeah. And you call that one ihi, too?

JB: That one is called ihi. I used to go and if I have sore throat I just go pick them up and chew them and swallow them.

JG: And swallow them.

JB: Lau-kahi, you know what that one is?

JG: Yeah, that's the one that has the flat leaf and the stem going up the middle.

JB: Yeah, just like a lettuce.

JG: How did you use that?

JB: I know the Japanese, they use it. They say it's good for high blood pressure. They pick it up, you know when the leaves are ready. Now, who's that lady at the secretary for the...

JG: Jan?

JB: No. The other...

JG: Kulei.

JB: Kulei. Well, the other time, she was looking for them, because her mama wants some. So she found some down at Ewa where the old hospital used to be. I don't know what she's going to use it for. But my grandma, she used to use that for if she get infection. And then she put it over the stove and put it on till it's thick. Another one, I had a Puerto Rican aunty, she uses the castor oil bean leaf.

JG: Oh, the leaf of the castor oil?

JB: The leaf of the castor oil. They use to--same thing--to heat. And then,

I don't know what they call them.

JG: Poultice, something like that.

JB: Poultice, yeah, put it on. And then it draws up. She uses that for that when she gets headaches, she puts it on top her head. But the Hawaiians, they usually use ti leaves.

JG: Were there any other Hawaiian medicines that you used at home? What about for rheumatism for the old people?

JB: I don't know nothing. All what they do, they use some kind of medicine. They call ape, I don't know. They get noni and some kind of vine, I don't know what it is. They go find it sometime around the beaches, I think.

JG: Pohuehue?

JB: I don't know. And sugar cane. Got to be certain sugar cane. Either the white one or the red one. And pound it together. Or some kind of little grass. They find them in the taro patches, I think. And pound it and make it. They call it ape, eh, to drink. I don't know.

JG: Apu?

JB: Apu. Ape is the plant.

JG: Ape is the big leaves.

JB: Yeah.

(Taping stopped and then resumed.)

JG: Okay, you were saying that when you were a young girl, and your menses started, nobody talked to you about it?

JB: No. I just say, oh, I get blood. So I had to go tell my sister. So my sister told me what to do about it. But Grandma never say nothing.

JG: Your teachers didn't tell you anything about it either?

JB: No. School, no.

JG: Did you have hygiene classes in school?

JB: Maybe just about your hair and your teeth. That's about all.

JG: But they never talked about...

JB: Menstrual period, no.

JG: How old were you when you were married?

JB: I think about let me see, 23.

JG: And you had gotten your nursing certificate...

JB: Um hm.

JG: And did you continue to work after...

JB: Oh, yes, I did, I worked. Till I retired.

JG: So if you were 23, then that must have been about 1926.

JB: Um hm.

JG: The Hawaiian Homes thing was enacted in 1920. Do you remember any of the talk about the Hawaiian Homes Commission before it was actually brought into being?

JB: After I was married. I think the first one that I heard about was Molokai.

JG: Do you remember when they were talking about it, any stories that were in the newspaper?

JB: Never paid any attention.

JG: Did any of your family ever get any Hawaiian Homes...

JB: Um, no. I tell you why, because you have to have about half Hawaiian. My aunty was...I think my grandma had some place up in Molokai. I understood that my aunty told her to go claim the land up there, but she'd been away from there so long. She didn't want to go. She said because she didn't want to go up there. There's plenty kahuna up there, and she might die. (Excepting for fear of the Molokai kahunas,) then they could have. But, like me, I could not get homestead, because I'm three-quarters Portuguese, one-quarter Hawaiian.

JG: Oh, really.

JB: Um hm. So, I cannot get.

JG: Did any of your relatives...

JB: No.

JG: ...or any of the women you worked with, the nurses talk about...

JB: No.

JG: There really wasn't too much publicity then, about it?

JB: Uh uh. (Negative indication) The only thing that I know, those first

homestead was up in Molokai, that's all. We could get so much acre land. And I think my husband wanted to go up there, too, but then he changed his mind. He didn't want to go. 'Cause, there wasn't any too much jobs then at that time. And you have the Depression in 1929.

JG: But people just didn't talk about Hawaiian Homes land too much?

JB: No. Not that I know of. Anyway, when I was young I didn't go around, mingle. With all the close family that I had was close home. And then, they didn't say much. We was only girls, so what they want to go up there and get land? Who's going work the land?

JG: You wait till you get married to make that kind of decision.

JB: Yeah.

END OF INTERVIEW.

Tape No. 2-6-2-77

ORAL HISTORY INTERVIEW

with

Julia Bryant (JB)

April 14, 1977

Waianae, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: Third tape, or second tape with Julia Bryant to replace the first side of the first tape that was defective. This is Tuesday, April the 14th. Our first tape was defective, so I'm going to re-ask you some of the first questions.

JG: When was your birthday? When were you born?

JB: September 2, 1903.

JG: And you were born in Honolulu?

JB: Uh huh.

JG: Now, you told me that your father was haole and your mother was half-Hawaiian.

JB: No, my father is Portuguese.

JG: Well, okay, Portuguese.

JB: And my mother is Portuguese-Hawaiian. And my grandma married a Portuguese.

JG: So your grandmother was Hawaiian?

JB: Hawaiian. She was a pure Hawaiian. And she married this Portuguese, got a little girl. That little girl (JB's mother) married another Portuguese. Then when that one died, then she married a Hawaiian.

JG: Oh, I see, your mother married a Hawaiian after your father's death.

JB: Yeah. That's right after I was born.

JG: Now you were raised in a home with your aunt and your grandmother.

JB: Well, we were all, you know, big lot in two houses.

JG: Two houses.

JB: First they took me with another uncle, my mother's brother. They took care of me for a while. Then my mother's sister took care of me. Of course with the help of her father and mother, because she was kind of young yet.

JG: You lived up in Kalihi?

JB: I lived up in Kalihi.

JG: What do you remember about the home? You know, the yard and the houses?

JB: Well, there was a pretty big yard. Must have been about half an acre, I think, the yard we stayed in. But then they had a big property in the back, where they used to raise taro patches.

JG: Did you have a stream that went through the yard?

JB: Not a stream. There's a ditch. An auwai. 'Cause we were on one side and somebody else was on the other. And there was an auwai that goes by.

JG: You remember which days of the week you got the water?

JB: Of course, when it rains, it come down, but no more rain, no more water. Because they didn't close it up, up above.

JG: There were two houses on the lot?

JB: There were two houses on the lot.

JG: Big houses, or little houses?

JB: They're small houses. One of them about two bedrooms, a little parlor, a little kitchen. And the other one was sort of foundation type, you know, small one, a long one.

JG: Did you ever know who built the houses?

JB: I don't know. Never ask. Could be the old folks.

JG: Your grandmother, grandfather and aunt lived in one house?

JB: Uh huh.

JG: And you and your mother lived in the other one, or you and your uncle?

JB: I don't quite remember my own father, but when my mother remarried again, then he (uncle) lived in another house. Of course, they (JB's mother and stepfather) lived over there and I lived on my grandmother's side,

because one of her daughters took care of me. But that was my mama on the other side. So I go to both.

JG: You had the best of two worlds.

JB: Whoever I like sleep with. I go.

JG: Did you have any younger brothers or sisters or...

JB: Step. Own brothers and sisters, no. But after my mother married again, then I had two boys. I'm older than them. They were my half-brothers, yeah.

JG: And you didn't have any cousins living with you?

JB: No.

JG: Where did you go for school?

JB: Well, I first went to Kalihiwaena School. That's up on Gulick Avenue. After I left there, then I went to Sacred Hearts Convent. That was on Fort Street where the cathedral (Cathedral Church) is right below. Then from there, I went up to Sacred Hearts Academy up in Kaimuki.

JG: When you went to Gulick Avenue, how did you get to school?

JB: Walked. Wasn't too far.

JG: Did your parents, or your grandmother, or your aunt take you to school?

JB: I remember going myself. I don't think I went to the kindergarten or anything like that. I went myself.

JG: Do you remember in your classes, were most of the students Hawaiian, or Chinese, or mixes?

JB: They were mixed, because we had Japanese, we had Chinese. Mostly Japanese and Chinese. Then we had Portuguese.

JG: You must have gone, what, five or six years to that school?

JB: Yeah, up to the fifth grade. I don't remember if I ever went to kindergarten or first grade. I don't know.

JG: Those days, I don't think kindergarten was that popular.

JB: I don't remember even going to the first grade. I know was fifth grade when I left, went out Fort Street.

JG: What kind of teachers did you have?

JB: I had part-Hawaiian. Mostly they were part-whites, you know. Not too many Japanese at that time.

JG: A lot of hapa haoles.

JB: Yeah.

JG: When you went to school, do you recall anything that stands out especially in those first five years of school? Up to the fifth grade? Do you remember any of the teachers especially and what they were like?

JB: No, there's only two that I remember, but I don't quite remember.

JG: Do you remember what kind of games you played in school?

JB: Either just played jump rope, marble and jack. And that five hole.

JG: What was five hole?

JB: You know, you get the marble and you go first center, then the two sides, then that and that. Five holes full.

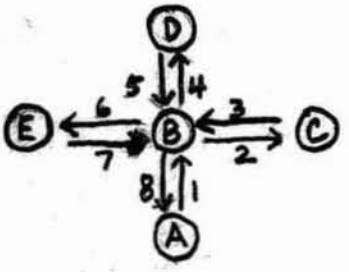
JG: Now, wait, wait. How...

JB: Four, four, you get this one here, one hole, you shoot them in there. Then you get this other hole here. Then you get another hole there. You get another hole there, and I think you have one more up there.

JG: In other words, there's sort of a triangle away from you. Sort of like an arrowhead with a shaft, and you're sitting back here and you shoot straight in front of you.

JB: Shoot in that hole. You get in that hole, then you either go to the right or left hole. You shoot it inside. When you come back, then you go up to there. Then you repeat all again till you come home. (See diagram below)

(Diagram of marble game



The object of the game is to get the marble into all of the holes and back to home base (hole A) before the other players. The numbered arrows indicate the direction the marble follows. Although the arrows are numbered consecutively from 1 to 8, the player had the option of going to the holes in any order as long as he covered all of them before returning to home base.)

JB: And the jack and ball.

JG: What's jack and the ball?

JB: Those little balls you get and then six jacks. You throw the ball up.... And then we used to play marbles and rings. Agates, they call 'em, agates.

JG: When you play jack and the ball, did you have any kind of a saying that went with that?

JB: No. No, no.

JG: And then you played marbles in the ring.

JB: Yeah, and then we used to play this thing called peewee stick, I don't know whatever it is.

JG: What was that?

JB: You have, just a little hole over here and you have a stick over there. And you have another stick. And then you throw it. If you hit that stick, then you have a chance to put that stick on another stick. And then sort of hit it that way. And if you can hit it again, then you winner. I don't know what they call that name, we call 'em peewee.

JG: Peewee stick.

JB: Uh huh.

JG: That's not like pick up sticks? You dig a little hole in the ground. Like maybe two inches, one inch, like that. That's two inches.

JB: Oh, just like that.

JG: About two inches.

JB: About, around that. I'd say maybe two, two and a half.

JG: And then you lay the stick, one stick over it...

JB: Yeah.

JG: ...and then what do you do?

JB: You have another stick. You see, this is in the hole, you have another stick. You throw it that way and then if you hit another stick that's over there, then you put this stick on that stick and you go do this. And she pries up and you try and hit it.

JG: We're going to have to try this in the yard.

JB: They call it the peewee. Peewee stick.

JG: Do you remember any other game?

JB: Just the jack and the ball and the marbles. That's about all. And then we used to try and get on stilts, you know, go get the glue from the kiawe tree or whatever.

JG: The what from there?

JB: The glue. It's soft like a cabbage. And put it on the can and get the stilt. You built a stilt and put 'em there, and you sort of walk. That's about I remember. And jump rope.

JG: What about holidays at school? Did you do anything special?

JB: Well, the only holiday that I ever remember is May Day. That's a big day, where everybody Maypole dance. When I went to the government (public) school, but the private school, they didn't have too many.

JG: In the government school when you were a little kid, what kind of things did they do for May Day?

JB: Just the Maypole dance. Everybody watch. Whoever's inside there, they go around. The other ones just watch.

JG: Did you dress up for it or just use ordinary school clothes?

JB: Yes, the ones in the program, they dress up, but we just went there. That's all.

JG: What kind of songs did they sing?

JB: Oh, I know "May Day's Lei Day in Hawaii." Now don't tell them. That's about all.

JG: That's the only one you remember?

JB: Yeah, that's all I know.

JG: What about Christmas and New Year's, did you have school parties?

JB: No.

JG: Did you draw names for presents?

JB: No.

JG: Didn't do anything at all for Christmas?

JB: No.

JG: What about Easter?

JB: We just had Easter vacation and that's about all.

JG: No special observances?

JB: No, no special.

JG: How about your family? Did they observe any special...

JB: The only thing that they observe special is just Christmas and New Year. That's a big day.

JG: And how did you celebrate Christmas and New Year's?

JB: They have party, of course. If you have money, you can buy gifts. If you don't have no money, you just look at, that's all. No Christmas tree. They used to go get koa tree or kiawe tree to...

JG: Haolekoa.

JB: Yeah, to make Christmas tree.

JG: Tell me about that.

JB: That decoration wasn't too much.

JG: Did they just cut the branch? Did they shape it or anything?

JB: No, they just cut it and decorate it with any kind. The older people. Maybe paper, you know this paper lei. They sew it, twist it.

JG: Crepe paper? Any other decorations?

JB: No.

JG: Did you hang anything on the tree?

JB: I don't remember.

JG: What about church? What kind of celebrations did you have at church?

JB: Well, at church, there's just the kiddies, they have little Christmas party. They have little Christmas tree. Then Christmas party. Then they give the kids a little gift.

JG: What did they do at the party? Did they play games? Or sing songs?

JB: Just sang songs and then I don't remember if they gave any ice cream and cake, but I know they used to give little gifts. Mostly little rosary at the church, and then the prayer book. I don't remember ever owning a doll, or probably I had one and I lost it or somebody took it. That's all.

JG: Kids didn't play with dolls that much then.

JB: No, we wasn't the high class people. We was just getting along. You see.

JG: What kind of toys did you have?

JB: I don't have any toys.

JG: Your grandmother or your...

JB: No, no, no.

JG: ...step-father didn't make?

JB: No.

JG: Did you play imagination games? Make believe games?

JB: Uh uh. (Indicates no.)

JG: When you left the government school, you were in the fifth grade. Then you went down to Sacred Hearts.

JB: Yeah. I went down at the cathedral. The Catholic schools.

JG: Now how did you get down there?

JB: The bus. Was five cents, or two and a half cents a ride, I think.

JG: How long did it take you to go from Kalihi to the cathedral?

JB: Well, on the bus it takes about 20 minutes, because there wasn't any traffic.

JG: Did you have to wear a uniform or...

JB: Not, not at the one at the cathedral. But up Kaimuki we had to. Blouse and skirt.

JG: What kind of teachers did they have at the cathedral? Were they nuns?

JB:

JB: Nuns. They were all nuns. Sacred Heart. They were all nuns. Both school were nuns.

JG: What time did school start, do you remember?

JB: Like the government school. 8:30 in the morning, and then get out at two.

JG: Did any of the schools that you went to study Hawaiian history or Hawaiian language at all?

JB: Nothing.

JG: What about Hawaiian geography?

JB: They study geography, but not Hawaiian. South America, Africa, New York, all the eastern and western states.

JG: Did you have anything in school for Kamehameha Day?

JB: If there was Kamehameha Day, all we had was vacation, because the state get vacation. Both school I went, they don't. If it was their kind holiday. Well, they don't usually have much, because it's a holy day and then you get vacation and you go home. Just like Sunday.

JG: When you went to Cathedral School, were the kids mostly Hawaiian or haole, or...

JB: Oh, Portuguese, mostly Portuguese and Hawaiian. There's some Chinese.

JG: Did they ever use any Hawaiian language at all in school? The teachers...

JB: No, no, no.

JG: What were the nuns? All of them haole?

JB: They were all French nuns. Belgium and around that area. Germans. They don't speak Hawaiian. Not even today, I think. I don't know if they, not even Hawaiian history.

JG: At home, did your parents or your grandparents, anyone speak Hawaiian to you?

JB: I think was my grandma little bit, because she cannot speak English. But then we don't know too much Hawaiian. We talk back in English to her. Then what they don't want us to know, they speak Hawaiian. Mother and daughter, huh? And they speak Hawaiian.

JG: What about reading Hawaiian?

JB: No, Grandma used to have a Bible, but we never bothered. And then we used to have those Hawaiian newspaper. Once in a while I used to ask her, but then, no bother. Maybe she couldn't explain it to me in English. But she used to take the Hawaiian paper until they stopped it. Didn't run it any more.

JG: What kind of work did your grandfather do?

JB: He was working on a boat. I think he was a seaman. Both my father and my grandfather.

JG: Did he go interisland or between Hawaii and the Mainland?

JB: I cannot tell you. I don't remember. All I can get, a faint recollection that I saw my father one time coming in. You know they're working on boat, and they're working down in the boiler room and oh, so dark. That's all I remember. My grandfather, all I can remember, he sitting on the porch. We used to have a mango tree in the yard and he doesn't want us to go aget the mango. Was me and my sister, I remember. From the porch, he had a cane. He get the cane and threw at us, but lucky didn't hit us. That's all I remember of my grandfather. Other than that, I don't know.

JG: Your grandfather must have retired by that time if he had a cane.

JB: Well, he had a cane, yeah. He wasn't working that time, 'cause he was sick, see. But my father was dead.

JG: Now you said your sister, was that your half-sister or your step-sister, or your cousin?

JB: I have sisters.

JG: Younger? Older?

JB: One younger than me and some older than me. There were about six girls in the family. Then my mother remarried and she got two boys.

JG: When you went into church, did they ever sing any of the hymns in Hawaiian?

JB: Not the Catholic Church. Now they starting. At least this church Saint Rita (Nanakuli) has a Hawaiian hymn book.

JG: Let's see now, when did you go up to the school in Kaimuki?

JB: I think I went there in 1921. I was working in cannery too, in between going to school trying to make money for school during the summer. And at that time we used to work in the cannery, we only used to work for about three, six cents an hour.

JG: Six cents an hour. Ooh. How much was your tuition there?

JB: Well, it was free when I went down to the cathedral. But then when I went up the other side (Sacred Hearts School, Kaimuki) was six dollars a month. I just went there for about a year and a half, then my folks couldn't pay any more, so I went to nurses training (at Queen's Hospital).

JG: Then you were, what, about second or third year in high school then?

JB: Second.

JG: And you could take nurses training.

JB: Well, at that time they didn't require college. As long as you can read and write, you can enter. Because mostly is, what you call, therapy work, huh. You read, of course, and when you go on the floor it's just like a maid for the first few months.

JG: You take any kind of a test before you...

JB: No, just go in. Read and write and that. And you could train...

JG: If you'd done good in school, you could get in?

JB: Yeah. They advertised. As long as you go fourth to eighth grade, that's enough. As long as you can read and write. We had one girl there, she was in the fourth grade in school, but she had worked up in Kula in the hospital. So, she knew, and she made good grades.

JG: How much time did you spend on instruction?

JB: Well, we work on the floor, maybe go there three hours, then we go class for about hour and a half, sometimes two hours. We get three hours off, you see. You go on the floor about seven o' clock in the morning. Then if you get to class at nine, then they give you two or three hours off. If you was off that time you in class, well, you just miss that hour off time spent in class.

JG: So you'd spend two hours working before you went to class, and then about an hour and a half of class, and then, did you go back and work?

JB: Go back and work again till about seven, Of course, they give you hours off, like some work maybe, as I said, maybe 9 to 12 off. Then you go on, maybe one o' clock to seven.

JG: Did you work all around the clock, or just in the daytime at first?

JB: At first, just daytime. Then afterwards, you have to go on night duty. Then you go on nights, regular eight hours. You off, then you sleep, then you get up, go duty.

JG: How many girls were there in the class?

JB: I don't remember now, but we had maybe over six, seven.

JG: I guess at that time there were no men taking training for nurses?

JB: No, no men. No orderlies. Only wahines. They have Filipinos, they have lots of Filipinos there to, you know, floor work, clean the floor, but none for nursing.

JG: What were the girls that were training? Most of them Hawaiian girls?

JB: No. Japanese, Chinese, Portuguese, haoles, some haoles.

JG: Did you pay for this training or did they pay you?

JB: Oh, I was fortunate. They paid me. And I got everything. On top of that, they paid me. Everything was free; room and board, linen and food, everything was free. On top of that, you there for three months, they pay you ten dollars.

JG: A month.

JB: A month for a year. The second year, they raise by $15. The third year is $20, so when I was there I was lucky. But the group after me, they have to go the University (of Hawaii), at least two years to University. Then they have to pay for the uniforms. All I had to do when I was there, get my shoes and my stockings. Uniform was free.

JG: Now who paid for this? Queen's? Or the State, the territory? The government?

JB: Pay for what?

JG: All of your expenses and your salary.

JB: Queen's. That was the Queen's Hospital where the money was from. That was no State hospital, that was a private hospital.

JG: Now, I presume at that time there were no hospital unions or anything.

JB: Those days, no more. Only the sugar cane had.

JG: What about when you worked in the cannery? There was no union there?

JB: No union, no.

JG: Was that just summer work you did at the cannery?

JB: Just summer work. Just summer.

JG: And how many hours were you working there?

JB: All depends on how much pineapple they had. If they have lots of pineapples, you can work 12 hours.

JG: You were saying they paid you six cents an hour then?

JB: Six cents an hour. Gee, I was making about $14, $11 a week. I thought I was rich, but at that time you could buy bread for five cents a loaf. You can buy a bag of poi for 25 cents. Just liked today is nothing. The one you get today, it's not, no match 25 cents poi before. Can get one calabash full with poi and that feed ten people. Dollar poi.

JG: Cloth bag.

JB: You take your own bag. What the Chinaman have, you know, this cloth bag. And you put it inside.

JG: When you were in nurses training, you stayed right at Queen's Hospital?

JB: Right at Queen's Hospital, room and board. Free.

JG: How many days off did you get?

JB: We get weekend once a month. And then during the day, you get three hours off.

JG: What did you do with your time off?

JB: I study and I sleep. I study and I sleep. The graduating nurse go by and hear them say, "My goodness, why don't these people get up and go out and go to the beach or something." Say, "Heck, no, we sleep." We sleep.

JG: When did you start?

JB: 1922.

JG: And graduated in 1926. Now they had movies here by then, didn't they?

JB: Oh, yeah, they had movies. Once in a while we sneak out and go to the movies. But we're supposed to have pass when we go out.

JG: And they check that, where? At the door?

JB: At the office, the main office.

JG: And how did you sneak out? Go out the back way? Go down the fire escape?

JB: We watch for the head nurse. But when you get caught, you going to be punished.

JG How did they punish you?

JB: No pass for one month. Oh, girls used to go out, they come in, especially probationary period, yeah, they come out, they sneak inside, and the teacher is right next room, you see, when you come up the stairs. That's a dorm just like this. And the teacher's room is over on that side. The hallway, she lives there. Sometimes she hear, she comes out. If she catch you, you punished. But some of the girls, they go out the front but the time they come around the back and climb in the window. Oh, them days was good fun. Them days was good fun. They get drunk, they come and (makes sound of gagging) try to hold the stomach down so no noise.

(Laughter)

JB: Well, lots of fun, those days. I wish I could relive it again.

JG: Did they send a report to your parents as to what kind of grades you were getting, or...

JB: No, no. They don't bother your parents, nothing. If they think you no good, they just tell you, out you go.

JG: If you were no good, what would that be, if you weren't studying or what?

JB If you make low marks. And they grade you, too, on what you do on the floor, how you treat the patients, and...

JG: Did they ask the patients, or did they just observe?

JB: Oh, some of those patients would tell. They tell the head nurse. They come around, "Oh, how do you like so-and-so and what, do they treat you nice?"

One time, of course, I bathe this patient. Well,the patient didn't say anything about that and they were short of gowns, towels. I went to the head nurse, I said, "Look, we don't have any more gowns. Can I go down to Jesse down the laundry room?" I went down there and the lady wouldn't give me any. I came back and I told the head nurse, so what was I going to do? So when the supervising nurse came on, I don't know who told her, so I told her. I told the head nurse. The superintendant of nurses. I went to Miss Fernandez, I asked her. She send me down to Jesse, the laundry room. I went in, Jesse say, "No more, no more." What am I going to do? Next time I got smart, I went across the other floor and I ask for gowns. Now I borrowed one from the other floor. You see, we were down on this side, and I thought there was isolation ward. I just went across and say, "Can I have one?"

JG: But the patient complained to the nurse about it?

JB: The head nurse came along and she saw the patient with the dirty gown. "Why wasn't that gown changed?" So I told them why. I thought I was going to get punished for it, you know.

JG: When you finished your training, did they have any kind of graduation party, or program...

JB: No, just graduation exercises, and take your picture, that's all.

JG: Were you all up on the stage and get...

JB: Yeah, photograph.

JG: What was your first job after that?

JB: Well, I did specializing.

JG: What's that?

JB: I got married after that. Private nursing. Then after that, I worked down general duty nurse at St. Francis. Then I worked down at the lepers (Kalihi Hospital).

JG At Pearl City?

JB: No, that was down at the end of Kalihi behind the prison, Puuhale Street. Way down that end.

JG: When did you start working there?

JB: Not until 1931.

JG: Could you describe the area that the hospital was in at that time?

JB: Well, it must have been over five acres. They were all fenced off. And then they had the hospital building, like, the patient center.

JG: What kind of fencing did you have around?

JB: Just like I have over here.

JG: A chain fence?

JB: Uh huh.

JG: Real high?

JB: Oh, yes, real high.

JG: Did they have guards or anything around there?

JB: Well, they have watchmen.

JG: Did they just stand at the gate, or did they patrol?

JB: No, they patroled. During the day, they didn't have any guard, but during the night, after six o' clock p.m., then they have a guard. And he walks around and check the patients. See if the patients run away, which they do.

JG: Now this was a regular hospital, or with separate cottages?

JB: Cottages. They call 'em the Kalihi Hospital, but they were cottages. When they sick, then they go into the hospital. We had a regular bed, about 23 beds. We had four wards. For women and for men, two each. The men one side and women just across from them. The cottages were separate houses.

JG: Who lived in those?

JB: The patients.

JG: Did any of their families live with them?

JB: No. Just the patients.

JG: There were no kokuas, then?

JB: The kokuas, they don't need them. The kokua, they was called kokua, clean patients. And they didn't mix them up with the Hansen disease ones. So the kokuas, they go in and they go like I do. I go, come in back and forth.

JG: But they couldn't live with their families?

JB: No, not there. Not even up in Kalaupapa. Not unless they husband and wives.

JG: Were there any husbands or wives allowed to go there?

JB: Yeah, we had one.

JG: Those people that were living there, how were they chosen to live there? Did they choose that over Kalaupapa, or...

JB: No, at that time, when they first opened that settlement, they didn't have Kalaupapa. That's when they said the plague broke out. They did not have at that time Kalaupapa.

JG: Yeah, this was the first one and then Kalaupapa?

JB: Then Kalaupapa.

JG: Yeah, but at the time when you were there, how did they choose the patients that were kept there? What was the criteria for keeping them there?

JB: Well, if they find them on the outside, if they have Hansen's Disease, they bring them in.

JG: What I'm trying to find out is why did they go there and not Kalaupapa?

JB: Well, you see, for a while they were sending off to Kalaupapa. Okay, then afterwards they kept them down here. And treat them. If they got better then can go out. Then if they got real bad, worse, deformed, then they going to send them off to Kalaupapa. Some of them don't want to go. But if the doctor says you have to go, maybe you really heavy cases. Those days they used to send them up on the barge, just like cows, you know, they put them up there. I'm glad they didn't pick me to go up there with them. You know, take 'em up, accompany them on the barge. Ah, those nurses go up there they stay, come back, they sick. They sick.

JG: Now here at Kalihi station, was that just at the discretion of the doctors and the health agency?

JB: Yeah, that's the only place at that time.

JG: These were mostly people who didn't show it too much?

JB: Yeah, the people didn't show it too much and not too much deformed, you know, and then later on...

END OF SIDE ONE.

SIDE TWO.

JG: Here at Kalihi did they have gardens?

JB: They did not have any gardens over there. They have a big compound-like, you know. And then they have buildings, like that building for the men, building for the ladies. Well, this was just building where each one have separate rooms. And then if they have any children then they have one of the mothers take care of them.

JG: But the children, could they stay there?

JB: If they have the disease, they stay there as long as they have school year, see. They stay there.

JG: But if the children are not diseased, they sent them someplace else?

JB: If they're not diseased, they go back home with their folks. Whoever looks after them.

JG: What kind of things would the patients do in the day time? What was a typical day for, say, a woman patient?

JB: They have their own things, like you would do your own housework. They sew, or some of them have a job where they go around and clean hospital, like they help make beds.

JG: Oh, the hospital employed some of the patients, then?

JB: Yeah. The patient lives in the compound and they have a building there where we call a regular infirmary, now days you call them hospital. And they have buildings scattered around. Some of them, they well enough, they have their rooms, like they would outside. Their own privacy.

JG: What was a typical day for a man that lived in the compound? Did they have any kind of work that they did?

JB: Not all of them worked, now. They only work they can get there is orderly in the hospital. Then they can do the yard work. Then some of them can help in the laundry. They get, they call them a kokua, you know, a well person from outside, inside the laundry. She'd be the boss. And then this other ones work on...

JG: This was located in Kalihi, how far from the ocean was this? Did they ever go fishing or anything like that?

JB: Uh uh. Uh uh. They not allowed to go out. Not like Kalaupapa. Kalaupapa is a big area where they sort of secluded, you know. But here we were at the hospital there, we have people surrounding around. Many people living, so they don't let these people go out. They just have to stay confined right in...

JG: Did they have any kind of a cabinet-making shop or anything like that?

JB: Not down there, but, I don't know, I don't think they had carpenter shop over here. Because the carpenter was used for the clean people to do odds and ends, but when we moved down to Hale Mohala at Pearl City, then they have. They had a carpenter shop. Somebody come in to teach them. They even make furnitures like that. They can get the wood. They go out and find the ohia wood. Then they come back and cut 'em up and polish them and, they make furniture just like that.

JG: Did the patients themselves go out and find the wood?

JB: They go to the beaches, yeah. They go out, they go get 'em. They used to come down to Makua. They go out.

JG: And they get it along the beach, or up in the mountains?

JB: I think along the beach. They know where to go look for those. And then the driver would take 'em there and they cut 'em.

JG: So in other words, when they go out, there was somebody from the hospital with them?

JB: Yeah, with them all the time.

JG: Keep track of them?

JB: Uh huh. They don't go out for long. Folks fear they run and never come back. Then the policemens have to go look after.

JG: What was the youngest patient that had leprosy there that you can remember?

JB: I don't know whether he was eight or nine.

JG: Did his parents have leprosy, too?

JB: Yeah.

JG: Were they living there, the parents living there at Kalihi?

JB: No, the parents was in Kalaupapa. And they couldn't send the kids up there because they (the parents) were much heavier (sicker). So they treat 'em down here. But when they got to be about 12, 13, 14, after World War II, then they ship the kids up there. Then they have to have school up there. Had teachers.

JG: How did they teach them down at Kalihi?

JB: Well, we had an outside school teacher come in. A man. And then before that, a man was teaching. But then we had two teachers come in, was Hansen's disease patients. And one of them taught the children with this Alfred Like, a male teacher. Then when we left, this female teacher took over.

JG: Were they patients?

JB: Patients? One was ex-(patient).

JG: And he came back?

JB: Uh huh. But this two lady teachers, they were patients there. One was a teacher. The other don't want to teach. Then they took her to Kalaupapa, then she was the teacher up there.

JG: What kind of recreation did they have for the people living there?

JB: well, they have their own, like they have a hall where they go in

play pool. Make up their own little games and certain holidays they probably have people from outside come over and play. And then they put their own shows, too.

JG: When people came to visit them, did they go to the cottages and things, or did they have certain areas they have to stay in?

JB: No, they don't go to the cottages, just go straight to the hall. They don't go to the cottage, not unless they can sneak 'em in. They're not supposed to go in, because they're going to go out again. They watch 'em.

JG: If you were there, and you were my sister or my cousin, could I come up and hug you or, were you allowed to touch the patients there if you were visiting?

JB: If there's no, no, what you call it, I forget the word.

JG: Running sores?

JB: No, no, no. You can do it without me seeing.

JG: But what was the general rule?

JB: They not supposed to.

JG: They're not supposed to touch the patients?

JB: Not supposed to. And the patient not supposed to give you food. You can give them food, but they're not supposed to pass food over to you. Now some of them, sometime they get a lot of fish from Kalaupapa, Molokai come down. When their family come, they sneak it over the fence. You can't stop them. And then sometimes, especially the men folks, if the women in there, they going to jump over the fence.

JG: Don't blame 'em.

JB: No, don't blame 'em. Oh, they after the women folks or men folks, they jump over the fence. They go out. They missing two, three days, they come back. They don't do nothing to them (if) they don't do it too often. They can go off the other side whether you like it or not.

JG: But they send them to Kalaupapa (if) they go out too often?

JB: Yeah, you get punished that way. You go out to Kalaupapa. See, the fence along the yard, they kind of high, but the one where the visiting family come, they just low, huh.

JG: What about quilt-making, or...

JB: They do their own. The patients, you see, their fingers, they have no feeling. And some are all cripple like this. Some are all good. They do patchwork. That's the only thing they can do, but they cannot quilt because their fingers. They do a lot of patchwork. They do lots of crocheting.

JG: What about music? Do they have any music over there?

JB: Oh, yes, they have. You know the Hawaiians all musical. They play ukulele. They play guitar. There was a Japanese boy, he came in there and he didn't know how to play music and his finger like this, he couldn't play ukulele. But he a son-of-a-gun if he wasn't a good steel player. Really good steel player.

JG: Do you recall any of them writing music?

JB: I don't know.

JG: You were in the hospital part, the infirmary part?

JB: I was in the infirmary part.

JG: How many patients did you usually have?

JB: Well, if the hospital is filled, there's 22, that's 44, 48 patients. Twenty-two on each side of the hospital.

JG: What was the most common reason that they came into the hospital?

JB: Because they have what they call reaction. They were all breaking out with bumps, red bumps. Nodules, they were called.

JG: Was this from a drug, a medicine?

JB: No, it's just the disease broke out. They call 'em reaction, when the disease break out and they have all red little blotches and it's very sensitive and they run fever about 104, 105, 106. And we have to put 'em under cold packs. Put the blanket in cold water and wrap 'em all up.

JG: How long did that usually take?

JB: Sometime it takes about a week. Those patient with temperature 104, 105, you would think they would stay put in bed. Some of them are real hard head. They won't let you put a bedpan under them because it's so sore. They get up, they walk. Not so bad if they close to the bathroom, but some on the number five bed, they come to the bathroom, they walk. If you hurt them, they cuss you out. Ooh, you just touch them like that, it hurts.

JG: They're very tender, then?

JB: Yeah. And they say leprosy, no feeling. But it hurts. Maybe if you don't have any reaction, you poke, no feelings. But when that thing underneath there is working up and you poke, it hurts. Oh, I had one wahine especially cuss me lot. But after she's all through, she's really nice.

JG: Do you remember any patients that were especially interesting or unusual, that you took care of?

JB: I don't.

JG: Did most of their families come to see them?

JB: If they have family, they come down weekends. Thos who have family come down to visit them. They call 'em at the gate. Yeah, they do, the ones that have. Mostly it was Hawaiian. Very few haoles. We had, let me see, one, two, well, that haole didn't have any family. Oh, another one was, I think she used to be a teacher. She was up from Kona. I think she stopped them from coming to visit.

JG: Why, because she was becoming disfigured?

JB: Yeah. Probably, you know, that thing, you don't want other people to know that you have this leprosy.

JG: Did you go into the cottages and visit the people in the cottages?

JB: Oh, yes.

JG: Was this part of your job, or were you allowed just to kind of do what you wanted?

JB: When we was down Kalihi, we used to make rounds. After lunch hour, the patients was supposed to be in their rooms. Then we wait for maybe about half an hour, then we make our tour, rounds. All the buildings. To see if the patients are in bed. They supposed to be resting.

JG: Were you checking for any symptoms or anything besides resting?

JB: Well, you probably get some sick ones sometimes.

JG: But were there certain things you were supposed to be looking for?

JB: No. Just see that they stay in bed, and no gambling, no drinking. But you get 'em.

JG: You were also sort of policeman as well as nurse.

JB: Yeah.

JG: What could they do to them if they were caught gambling? Or drinking?

JB: Just get punished.

JG: But what was the punishment?

JB: Probably you don't go out on rides. Get no visitors. Not too sick, see. But they jump the fence, they bring them back again. And you cannot watch them.

JG: What about money? How were they cared for there, I mean...

JB: Well, when I first went to work there, they used to have they call 'em allowance. Now come from the state. Every three months, they get maybe $12. But them every six months, then that's where they get the big allowance.

JG: How much was that?

JB: I don't remember now. I don't know whether it was $16 or something like that. Or six dollars, I don't remember. They got it all in silver dollars. And they used to fumigate it. Put it in alcohol and let it stand.

JG: Before they let them spend it.

JB: Uh huh.

JG: What was that supposed to cover, that allowance?

JB: Besides that cash money, then they get clothing allowance. That was their spending money. The big one is the clothing money. I don't know how much. But anyway, before they used to give them money, they used to have all those different company, like Yat Loy and if the shoe company, maybe Kim Chow, and they'll bring their goods down there, in the hall now. In the recreation hall, and set it all on the table. And then the patients used to, I don't know how they fit it on, or how the man do it to them, 'cause I never went there to watch, what size shoes they want, what dress they want, you see. Clothing allowance. I don't know whether...

JG: They get the clothing allowance in cash money?

JB: No, let me see how they do it. The money that they get, the big money, say, was maybe $16 or $20, that's the money they get to pay their order, what they want. That's the money that I think they pay the man who brings the stuff in. Once every three months, I think. Oh, they were well off, better than me. Living in my own home. They don't pay no rent, they don't pay no food. Some of them they just buy things for their room.

JG: What kind of clothes did they generally wear?

JB: Street clothes like anybody else. They buy the best. They buy the best.

JG: Did the women do any sewing down there?

JB: Yeah, they sew. Some of them do their own sewing.

JG: They had sewing machines and things like that?

JB: They buy their own sewing machine. In their room. And then the mothers who take care the little ones, the youngsters, the girls, they teach them how to sew. How to do their own laundry.

JG: How many young, say teenagers, did you have down there?

JB: We didn't have too many. I think maybe about five or six. And they have parents with them, they live in a building, in the dorm. Maybe two in a room.

JG: Now, say they were going to have a party down with the patients, can you describe how they got ready for a party, and what a particular party was like? Did you ever go to them?

JB: They have a kitchenette. And then they'll cook their own, and somebody will bring something from outside. If it's for all, then they put it in the dining room. Then of course they have cooks over there. Clean help to do it, 'cause they cannot go in the main kitchen.

JG: You mean some of the patients might get together and have a little private party?

JB: Just a little private party, in the building, you see. They have their own little kitchenette where they cook. In the building, in the cottage, yeah. Maybe you're in the other building and there's two kitchens. You see, then they'd bring it and get it all together. Serve it on the floor.

JG: Where would they get their food from?

JB: Family outside. When they make their own party it's from the family outside bringing inside. They tell them what to get, what to buy. Because then they cannot get it from the kitchen. Maybe each of them say, well, we going lunch, or we going supper, then they'll bring their own milk or whatever dessert they have, they'll bring it. Probably they'll pack their own food and bring 'em in, you see.

JG: Did they ever bring anything like shows or things down for the patients?

JB: Yes, they do. Entertainers.

JG: What about movies or anything like that?

JB: They have movies about once a week. When we're not busy we run over to see it, too.

JG: Do you remember any of the entertainers who came down to entertain? Do you know who they were?

JB: I don't remember. Only that this prominent name is Lucky Luck and Crazy Aku. But they were out in the...they call 'em a Brazilian name, the administrator's office. Over there, see. And the patients all on the ground. That's the only two I can remember, but they had others come in play music for them, and then dance. The patients would dance among themselves.

JG: Ballroom dancing?

JB: Yeah, ballroom dancing. And then they'd have some hula entertainers come in. I don't know if Clara Inter went down there. I don't remember. Hilo Hattie, yeah. I saw her when she was a school teacher. That's when I first saw her entertaining up at that school where I went, the Kalihi-waena school. Oh, boy, she's so old now.

JG: Amazing.

JB: She still can do it, though.

JG: Did you ever go to Kalaupapa?

JB: Yeah, on a fast trip.

JG: What was that?

JB: For take patients up there. And had lunch there and then come back on the next plane.

JG: Were these patients that you have been taking care at Hale...

JB: Up Hale, yeah. Chaperone them up. Only on the plane, that you go, there could be only about three patients, because I think the plane hold five.

JG: There was one nurse or whatever that went up with each three to five patients?

JB: One. Sometime the social worker goes up. If the social worker goes up,then the nurse don't go.

JG: How long before the patients were sent up were they told they were going to go there?

JB: If the hospital down here begins to get filled up,then they'll send the worst ones up there. They don't know. But some request to go up there, because up there is free life. You get your drinks. You get all the fish you want. You get all your women friends you want, see. They request to go up there. Over here is just like isolation. You can't do this, you can't do that. You sneak to a room and get caught, that's too bad.

JG: When you took the patients up there, how did you go?

JB: On, one of those little flight planes.

JG: Private planes?

JB: Yeah. They chartered a private plane.

JG: Did they do any kind of fumigating on the plane after the people got out?

JB: I don't know. I don't ask, so I don't know.

JG: And you landed right in Kalaupapa?

JB: Right at Kalaupapa. They have a field up there.

JG: When you got there, did you turn them over to the hospital administrator there?

JB: No, they pick us up at the airport and we took 'em up to the hospital. And then we turn them over to them and then...

JG: You'd introduce them to the administrator and he'd take 'em down?

JB: No. We just took 'em up there to the hospital and say, "Well, these are the patients." 'Cause they get letters go through. Then we'd have lunch, then maybe make rounds, show us the place. I just went there once. And come back on the next plane. The plane go there and you wait for it about hour, or two hours, and you go back on the same plane.

JG: You see patients up there that you had treated before?

JB: Yeah, oh, yeah. They glad to see me. "Hi, Bryant how come you..." I was waiting and waiting, anxious to go up there, because I never been up there. So they finally told me I can escort the patients.

JG: You were saying earlier that they took them up on the barge.

JB: On the barge. Just like cattle.

JG: That took, what, overnight?

JB: Overnight, and the nurses who escort them back up there they said boy, they were seasick. I know one, she's so skinny and then she say, "My goodness, I cannot eat. And I vomit and I vomit." Oh, I'm glad I didn't go on that barge. And even the patients, they were sick, sick! Seasick! You know that barge, she going up and going up. I went on a big boat Hualalai and I got seasick just before I land in Kauai. I didn't take any dramamine,but when I came back, I took.

JG: When was this, that you went up to Kauai on the...

JB: Right after the big tidal wave. Don't ask me the year.

JG: 1948?

JB: 1946. 1946.

JG: 1946. 1948. Somewhere around. April first.

JB: The big one.

JG: That was on April Fool's Day.

JB: But later on then we end up on a tour. It took us way down to Kahilikai or Kahiliwai, where that bridge was washed off over there. It's a nice place over there. And we went to the wet and dry cave.

JG: Haena.

JB: If you know who lives in that big house just down that side, close to the ocean. There's a nice big house over there. Near the wet and dry cave.

JG: Went up on the Hualalai?

JB: Uh huh. Hualalai or Waialeale whichever one. One of 'em.

JG: Was this a vacation?

JB: Well, it was vacation for me. I wanted to take a tour, because then it was kind of cheap. You leave here ten o 'clock at night and get there next morning. So I wanted. She (JB's daughter) and I went up together.

JG: What was the trip like?

JB: Going was okay.

JG: Did you sleep on the deck, did you have a room?

JB: I had a room. There was a room, double deck, huh.

JG: Were there two beds inside?

JB: Anyway, first one get there first one gets the bed. Well, a haole wahine came in, she wanted to sleep in the bottom. I said, "No, I never went on a boat before. I don't want to sleep on the top." So I slept down on the bottom. She went up on the deck and spent the night up there, see.

JG: What, in a chair, or...

JB: Must have been on one of those lounging chairs. On deck. I didn't go up, I just stay put in that room.

JG: What did that round trip cost?

JB: Well, it cost $80.

JG: The two of you?

JB: Yeah. We just went there for one day. Got off the boat and get a bus, and...

JG: You went to Port Allen?

JB: Is it Port Allen where the lighthouse is?

JG: Well, there's Kilauea Light, which is up toward the Hanalei side, and then Port Allen is on the other side if you're going from Lihue up toward Waimea.

JB: Where is that lighthouse? When we went there, we were supposed to go on the hotel, I don't know what they call 'em, where the boat landed further up. But they were renovating that hotel.

JG: Oh, that must have been Kilauea Light. There's a lighthouse up there on that side and it's not terribly far from...

JB: Now was it Nawiliwili we landed, that port?

JG: Nawiliwili is over on the other side. Port Allen, Nawiliwili are up on the other side. Where the cane is.

JB: Now, and then not too far from where the boat, the ship anchored, there's a entertaining hall over there. Where they entertain the tourists.

JG: That's Port Allen, Nawiliwili, then.

JB: Nawiliwili, huh?

JG: Right.

JB: Because we landed, we got up on the car and we went tour all around.

JG: It's the jetty club or something club you go out, drive out on the jetty out that way.

JB: When we came back, we stopped there for luau.

JG: Yeah. That's probably Nawiliwili.

JB: Yeah, I don't know, you have to go from there, go there, and Nawiliwili. Was cheap, reasonable for that time. Just over night. When I came back, I was smart, I went in that, is that the Hasegawa's Store on Kauai?

JG: No, Hasegawa's is in Hana.

JB: Hana? Well, anyway, one store in Kauai, I went there and buy me some dramamine. Lihue, anyway. Lihue is the main town, huh?

JG: Lihue is.

JB: Yeah, that's where we landed at the pier over there and then we went up the other way.

END OF INTERVIEW.

BIOGRAPHICAL SUMMARY: ARTHUR CATHCART, dance instructor, merchant seaman, watchman

Arthur Cathcart, Hawaiian-haole, was born in the Palama area of Honolulu in 1903. His father was English, vice-president of Wilder Steamship Company. His Hawaiian grandparents had been invited to King Kalakaua's coronation. They took Arthur to Molokai at the age of four to cure a serious illness with Hawaiian medicine. After his return to Honolulu at the age of eight for schooling, he continued to spend holidays with his grandparents on Molokai where he learned much about his Hawaiian cultural heritage and customs.

He attended a Catholic Seminary for approximately two years. After he dropped out, he went to work as a dance instructor and steward for Matson Line. Before he was 20, he went to Hollywood with Charlie King's music group, where performances of plays about the monarchy were put on.

He returned to Honolulu, worked as a Hawaiian Pineapple Company security guard for 25 years until his retirement.

Arthur attended both Prince Kuhio's and Queen Liliuokalani's funerals. He never married, and has always taken an active interest in preserving his Hawaiian cultural heritage.

Tape No. 2-8-1-77

ORAL HISTORY INTERVIEW

with

Arthur C. Cathcart (AC)

April 20, 1977

Honolulu, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: Okay, first of all, let's have your full name.

AC: Hawaiian or what?

JG: The haole and the Hawaiian.

AC: Arthur Michael Kaonohi o ka la e puka ma kahikana Cathcart.

(Laughter)

AC: It's a longer name than that, but I cut it short.

JG: It's longer than that?

AC: Yeah. There's a whole stanza.

(Laughter)

JG: Could you give us the whole....

AC: Kaonohi o ka la e puka ma kahikana. That's all I can remember.

JG: Do you know what it means?

AC: Oh, yes, it's called "the sparkle of the sunrise." And that is the meaning of that. The sparkle in the cloudy day when the sun is just coming through, and the earth is red with the light from this thing. That's one of the blood reigns in Hawaii. That's my name. I don't understand all that too deeply, though it's been explained over and over again. And there's a lot of stanzas, too, that I've forgotten. It's a whole chant. My name is a chant. And that's the only two stanzas I remember. But, oh, I remember my grandma...

JG: Do you have the chant written down?

AC: Never. I never cared for it. When I was a kid, I didn't care for Hawaiian folklore too much....I like the haole things.

(Laughter)

JG: Do you know what the interpretation of that name....you said what it is, but does it have a special meaning?

AC: It has a double meaning. It has the ordinary one, what it says, and it has a hidden meaning behind it. It's the spiritual side of the thing.

JG: Did they ever tell you what that was?

AC: Yes, they told me. I kind of forgotten the spiritual meaning of it. It is, you know they call that inoa mai ka po mai /Literally, Hawaiian for "the name coming from the night." Refers to a name coming from a spiritual source, often during the night./." Means it's from an unknown source.

'Cause when I was born I was dead. I was a blue baby. I was all entangle with my navel cord. The doctor said, "Let that child go. He's gonna die anyway." So he turned me to my mother, but my grandmother was possessed like. She took me, she unwound the cord and spanked me a little bit and this chant came to her. I don't know, something possessed her. And she chanted my name until I cried and I was living. Till today, see. It's my name that saved me. They say everytime you sick, call on this name, you know, say the verses of your name. That is very helpful.

They say it's your guardian. Your spirit guide, or something like that will help you in the time of your sickness. Troubles, call upon your name sake, sort of a name sake. Sort of a guardian angel. That's the meaning of that name. It's a long chant. I wish I had it all. Beautiful chant, to the end.

JG: Have you ever tried writing it down a little at a time as you maybe recall it?

AC: No, I cannot. Now that my grandmother died, I don't remember any more. And my grandmother used to know it. She died, too.

JG: Your grandmother, was she pure Hawaiian?

AC: Hundred percent Hawaiian.

JG: And what about your grandfather on that side?

AC: My grandmother's husband, he's a pure Hawaiian also.

JG: And the other side of your family?

AC: Are British. My dad is British.

JG: And your mother was Hawaiian.

AC: My mother is pure Hawaiian.

JG: What year were you born?

AC: In the year 1903. I was born here in Honolulu, in the Palama area.

JG: The family lived in Palama?

AC: Yeah, they lived in Palama area. They lived there...they moved to School Street, and we lived there ever since.

JG: What kind of work was your father...

AC: He was connected with the Wilder Steamship Company. He was a vice-president there. And there's some story there. You know Wilder, Garrett Wilder was a great painter. And he painted a great big picture of my dad sitting in the office, you know. It had a great big antique frame. I don't know whatever happened to that picture. 'Cause I used to go with my daddy into his office when I was a child and I used to admire that painting of him. Wilder himself painted that picture of my dad. That's the Wilder Steamship Company, before it became Inter-Island.

JG: He was in the office?

AC: That's right. He was a vice-president.

JG: Was he ever a seaman?

AC: No, he never was. He was not a seaman. He traveled a lot, though.

JG: What kind of work did your grandparents....

AC: My grandmother didn't. My grandfather, well, he belonged to some kind of organizations, and he goes to that. That's when he dresses up and he smokes cigars and all that. They have certain meetings. I don't know what kind of organization they had in those days. I think, the Kamehameha Lodge, things of that sort. And I used to see him dress. I say, "Where is Grandpa going?" And he say, oh, he going to a special meeting. "I going to get my special cigars to go to this one, too." He dresses up and he goes to meetings.

JG: Did you live with your parents or with your grandparents?

AC: I lived with my parents till I got sick. After doctors couldn't cure me, and she (mother) didn't want to tell my grandmother about this, because she didn't want to worry her. So my grandmother happened to drop in, say, "What's the matter with that child?" "He's been sick." "Why don't you let me know about it?" Said, "Oh we took him to the doctor." Says, "Let me take him to Molokai and give him Hawaiian herbs." 'Cause my grandfather is, he's a herbalist, you know. He's got I don't know how many acres in the mountains. All kinds of sugar cane. All kinds of taro. All kinds of weeds of all kinds. And he put it all down in a book, what it was for, and somebody stole the book.

JG: How sad.

AC: And I wanted to know, you know. He said, "Ah, don't worry about those things. You're going to have haole doctors. Don't worry about these things." He believed in haole medicine. "It's going to improve. The Hawaiian medicine's gonna be antique." So he didn't teach me anything.

JG: How old were you when they took you to Molokai?

AC: I was around about four or five years old, I believe. Until I was school age and I had to come to Honolulu. There was no school in Molokai at that time. No school at all.

JG: Can you remember anything at all about Molokai?

AC: Oh, there's some wonderful people there of all kinds. And the chants and the different meles. And the hulas and the...they got a ritual they had. Like, if I planted taro and you planted sugar cane and somebody else planted potatoes and when all that planted, they have a ceremony of some kind. They build a grass house and all like that. And they get all the food from the mountain, from the sea. Some kind of a religious ceremony. And they get they awa. And the awa was chewed. And spat in the...

JG: Did they ever have you chew the awa?

AC: No.

JG: Even a little?

AC: Never did, never did. So, I heard about it then I sneaked, you know. This person, the head of the table, prayed and chant and everything. And then he drinks it down and pass it quick. And he eats fast. He don't wait for the rest. By the time the third one, he's out. He's stupor, you know. His eyes move, but he cannot see. And I used to sneak in there and I used to eat that stuff. And I come home, my grandmother say, "Where you been?" I say "I've been there." "Did you eat that awa?" I say, "Yeah." "You shouldn't eat that. It's a ceremony and you shouldn't be there. It's only for those people. Even I cannot go there. Women are tabu."

This kind of thing I forgot what they call that. I remember the ceremony. It's beautiful. They build that shack and at a certain time they take it all apart. Some they burn, a part of that shack. And where they was going to take everything is collected. Some goes to the fire. Some goes to the water. Some goes to the ocean.

JG: You remember what they build the house out of?

AC: Ah, the real pili from the mountains. And then the mat on the floor,

everything. And they had no tables. All on the mats. Special mats for the tables for eating. And they chant and all that. Wonderful!

And I used to see an old man. He used to drink awa a lot. He believe that in the ceremony for I don't know how many months. Then when that is over he stopped drinking awa. And his face all wrinkle, wrinkled skin like an elephant. His eyes is watery, pussy looking. Ugly. Then after a month I don't see him. He come back and he hasn't been drinking the awa. Oh, he's so young looking. Awa peels your skin. Keeps you young.

And one time I went to Kauai, and I saw this man. And I said, "What is your age?" He said, "I'm in my eighties." I look at him. He looks like 35. I said, "You must be an awa drinker." He say, "How you know?" I say, "I know what it's like, keeps you young."

(Laughter)

AC: And he says, "Yeah, I was a big awa drinker." Ceremoniously, you know. They believe in the old ancient Hawaiian gods. And they look young.

JG: What about the ceremony on Molokai, do you remember what time of year that was?

AC: I don't remember. It's according to the moon and the stars and all like. They look 'em up. It's time to plant. Or it's time to go fishing. They only look by the moon and the stars and whatever. They know when to go fishing and when the fishes come out. And that's true. Like one time my grandfather said---It's always "Hush-hush. Don't talk." We could never go there and spoil anything for them.

And he used to go down there and get this big clam shell. All year 'round you go and you look. You pull up the rock, you can't find one. But on that certain evening, you go on the rocks and it's filled with that. It looks like, not like big corals. I forget what they call that. And you get all kinds. And the one that jumps, you run and get it. It's colorful. People make earrings and bracelets and necklaces for women. Kupee, they call it.

AC: That's right. It's a shell. And that's only at certain time, and people that know it gets it. People that know get bags full. And when that season's over, you try and dig it. Pull up the rock, you don't find nothing. I remember that. See how wonderful they are. You know by the stars...

JG: This grandfather on Molokai was a farmer then?

AC: Yes, he was a farmer. He likes to plant taro. He has his own taro patches. And he has medicine patches up in the mountains, planting all kinds of sugar cane, all kinds of taro, all kinds of different

medicines.

And he was the direct son of Kekuanaoa. He's the son. His real name is not Tavares. It's Kekuanaoa. But when Queen Emma's son died---my great-grandmother used to nursemaid both of them and it's kapu. Only the close family can nurse the king, and him together on the same breast. So when that Kauikeaouli Leiopapa a Kamehameha---you remember him? That's Prince Albert Edward Kauikeaouli Leiopapa a Kamehameha, the last of the Kamehamehas. When he was young---and he died and he (Kekuanaoa) was there all the time present. And the king at the time was the Kamehameha something, always looked at him, always remind him of his son. He's afraid he might get killed. Too much memory of his son. So somebody say he (somebody) had a dream last night where they take this boy away otherwise the king was going to kill him. 'Cause he (the king) remembers, reminds him of his son all the time. So he was stolen and taken to Molokai and change his name and everything. Otherwise he's been way up, you know. Kekuanaoa was his name. I think he (AC's great-grandfather) was the first governor under the Monarchy at the time. That was his father.

JG: Wasn't he also the father of Kamehameha the fourth and fifth?

AC: Yes. They had many wives. That's right. And concubines. You know. Hawaiian name, "wahine manuwahi" they called it.

(Laughter)

AC: Like if I was a chief of one side of this island and another chief came to visit me, I say, "Live with my daughter." 'Cause I capture the same or better. And we have children by it. No marriage, just something like that, you know. That was the custom. That's why those families are so closely related in the blood. That's really true. Some is calabash, but this was the way it was.

JG: Did your grandparents talk about this relationship at all?

AC: Not too much. Like some distant relatives, they never seen for quite a while from Hawaii come and visit, they said, "You remember so...." And they start talking about their genealogy, how they related and all that sort of thing.

Yes, I was brought up by my grandmother 'cause I was ill. I had to lay on my stomach to take certain kind of dose of medicine. It's all pounded, strained, I don't know what kind of herbs. I don't remember. I wish I'd kept that thing. Somebody stole that book. It was beautifully written in script writing. My grandfather was beautiful writer. All the different medicines. I don't know who stole it. I brought it out one time to show some friends and I forget to put it back, you know. And I don't know who took it. It's all about Hawaiian medicines. Beautiful script. All in Hawaiian, though. You must know how to interpret it.

JG: Did you ever go planting with your grandfather when he was planting?

AC: No. He don't want anybody to come around then. You know why, when he goes planting, sometime there's a season when these great big caterpillar crawl all over the place. And I got scared and I cling on his neck. And I won't let go and he can never dig with me on his back. You know how kind the old folks were. It's pitiful. But I was scared of caterpillars before. Ooh, those great big ones. All different colors, red, green, brown. They were all size. Sometime the whole place is covered with that. Comes out of a flood, like, that comes from the mountains.

JG: What about taro and bananas, you know the yard stuff. Did you ever help him plant those?

AC: Never. I was too young. He wouldn't let me do anything.

JG: Did you remember anything he did special to make them grow?

AC: Nothing. Just plain ground. Just dig it, turn it over. Throw old leaves. He dug it under because we have no rubbish man in those days. So he dug it under.

JG: Did he have any kind of a prayer or anything that he would...

AC: Yes, he always prays mostly the Christian way. Very seldom he used the old Hawaiian way. Unless he sees some bad omens like that, and he calls upon his ancestors to protect him, to help him, to protect his family. 'Cause you only pray for yourself, they going to jump on your family. And that's worse. So he prays for everybody that comes to his mind. Even his friends and relatives. Distant relatives, all that he would pray in Hawaiian to God. "Oh, mighty God, who created heaven and earth, the body and soul of man." There's nothing hard or impossible to believe. That's the interpretation that I get from his prayer. "Thou art my God, help me in my time of need In the name of Jesus," he'd say "Amen."

JG: What Christian church did they belong to?

AC: My grandfather was Protestant. He belonged to the St. Andrews, what is that, now, Episcopalian. My grandmother was Roman Catholic. They were together with Father Damien from way back. 'Cause their first kupunas, long before they brought the lepers over--that was their land. And when they brought the lepers over, they gave 'em this land that my grandfather has up in the mountains and all like that. That was their birthplace. They loved that country. No wonder my grandmother stayed there--great-grandmother, rather--and died there at a 105 years old and she never had leprosy. 'Cause I went down to find that she's got a clean bill of health. And she used to stay with the doctors, not with the lepers. 'Cause she loved the land so much.

People before them, my ancestors died was buried there. You know, old Hawaiian style. They no can leave that place. So she died there at a 105. I got this record from the Board of Health.

JG: Did you ever meet her?

AC: Never did. I wish I had. I wanted to meet her so bad. When she heard of me, she said, "Oh, I'm going to save." You know the nuns that used to take care of the leper settlement part of it with Father Damien. Brought strange little poodles oh some kind down in Kalaupapa. There's no place in Hawaii that had those dogs. Only in the leper settlement. So I wanted one so bad, she wanted to give me one. My grandma said, "Don't you take those dogs." They're sick things. They'll never handle them. You kill 'em if they come. They bring it. And they still have some of those dogs there. It's all open now. It's free. Like one time I was at Times (Supermarket). I was going to get some lunch from one of those windows. And I saw this man, all his face is all lepered. He had only shorts on. His eyeballs almost fell out. All raw, those lepers. Why they let people like that around, I can't say. I couldn't eat after I saw that.

JG: Yeah, I've been to the leper hospital in Pearl City.

AC: The're mild cases, I believe.

JG: Well, some of them, you know, their fingers are pretty gone...

AC: Crooked and dry...

JG: ...and this one lady that I used to go to see, her nose was, you know, pretty much gone up to here and her eyes were kind of funny but they weren't out or anything.

AC: Yeah, some of them just dry up. Some of them just swell up. Some of them, all the skin and flesh all falling out. They lose their finger.

JG: Did you ever go to Kalaupapa?

AC: Yes, I did, but long after Father Damien.

JG: Did you go up to see your family, where your family had lived?

AC: Yes. Beautiful place. Beautiful country. But since the government took it over from the lepers, I've been there again. I've been over just where they are. But when I go down there, I'm scared. I cannot eat.

(Laughter)

AC: I had to find a piece of something to eat. There's nuns there, and

nurses. Doctor. I think there's only one doctor.

JG: Where was this land that they gave your family in exchange?

AC: It's in Kualapuu in Molokai, just about the center.

JG: Kualapuu.

AC: Yeah. And the mountain and the sea is very close.

JG: That's up over the ridge?

AC: Yeah, they's way up on the top. Way up this side. It's beautiful country. I still own property there. But my brother crooked me out of the mountain one where my grandfather grew all these strange plants and stuff. He crooked me out of it. I could go out and get it, 'cause he's younger than I am. I don't want to cause trouble. I don't know why he does that to me. He's money mad. He's greedy.

JG: What do you remember about the house you lived in there as a little kid?

AC: My grandfather built it. Beautiful. It's an L-shaped home. And it has a lanai like this and a bedroom here, and goes this way and this way and then this way again. (Indicates an L-shape with hands) And all bedrooms and dining room and downstairs is where you cook with charcoal.

JG: Outside?

AC: Yeah, outside. And they could serve outside, too, out of the house. Like rain, they cook underneath (the house).

JG: Who did the cooking?

AC: My grandmother. My aunts cooked, too.

JG: Who all lived in the family home when you were there?

AC: My whole family lived together. Especially on vacation. From Maui they come. From Kauai to go Molokai and all that sort. From here. To spend vacation. They got plenty room, plenty good. My grandfather was a good fisherman. And they had all kind of taro. They didn't have to buy hardly anything. Just flour and rice. The rest was all grown. Like, oh, a lot of things that they grew. Sweet potatoes. All different kinds of sweet potatoes. All different kinds of taro. Sugar cane, all different kinds. I used to like sugar cane when I was a kid. And there was another thing, I forget the name of it. It's sweet when they chew on it. I don't remember the name of it. Oh, I can't remember that. And they grew that too. And there's some people, they come over, they see the sweet potatoes so good, they eat it raw. We never eat it raw.

(Laughter)

JG: These were all Hawaiian varieties of sweet potatoes?

AC: All different Hawaiian varieties. There's a deep purple kind. The taro is the same way. Deep purple turn after the pure white, the sweet potatoes.

JG: Did you sleep in the bed or on the floor when you were a child?

AC: We had beds. Four-poster beds. All draped in the old fashioned kind.

JG: Mosquito nets.

AC: Had carpet. Yeah, mosquito nets. They had no screened windows. And when strangers come, they all the time mats, you know, for them to sleep on. Comforters. Blankets. Plenty. Trunk fulls of them. Calabashes hanging with all kinds of stuff in it. I don't know. They kept their leis, their feather leis in it. To preserve the feather leis.

I remember my grandfather used to plant tobacco, with which he makes his own tobacco for his own pipe. For him to smoke. And when he goes out, to special meetings anywhere, then he smokes a cigar. At home he smokes a pipe. And he makes his own tobacco. He dries it in the shade until it yellows, then he toasts it on the fire. And then he crunches it. He has his own homemade tobacco.

JG: When he toasted it over the fire how did he toast it?

AC: Just turn it over, just enough to be careful not to burn it.

JG: He's just hanging onto the stalk and...

AC: Yeah, yeah. And turn it like that and you crush it. We all crush it and all the stems come off and he mixed the tobacco.

JG: Did he make his own cigars or were those commercial?

AC: No, he had to buy that. That's special. Those days big shots smoke cigar.

JG: Did anyone make okolehao there?

AC: My people weren't too much of a drinker. They go to parties and drink, yeah, but I never see them making okolehao. And there's a lot of wild ti leaves, ti roots that you can get, but I never see them do that. Oh, yeah, when they kalua the pig, they get the ti roots, you know, and they put it in the imu and when it's cooked it's sweet. That's the thing I was thinking about. And it's sweet. It's better than sugar cane.

JG: Did they wrap it in ti leaves?

AC: Always. So it don't burn. And it gets more juicier when you wrap it. But the potatoes are not wrapped. They just put it round the taro. Put it round the imu. All kinds of stuff we put in the imu. Chicken, pig, I don't know what all they put in there. Taro, potatoes. All kinds.

JG: What would have been a typical breakfast? What kind of food would you have, say you had for breakfast?

AC: Always haole-style breakfast. Mush and milk. We had our own cows.

(Taping stops then resumes.)

JG: Talking about life on Molokai, you said that for breakfast you ate pretty much like haoles. What other kinds of foods and things do you remember eating as a kid on Molokai?

AC: Mostly fish, squid, all seafoods, limu and different plants from the mountains. And I don't see that up today; they don't eat it any more. It's the stalk of a certain kind of a fern. They pluck it and it's delicious. They eat with mountain shrimp. The shrimps are still jumping. They eat it alive. That's the way they eat the mountain shrimps.

JG: How did they fix the ferns?

AC: Just pluck it. You know, the stuff that grows before it really opens. The pluck that. It's part of their goodies, their delicacy. I don't see that today. I forgot what the name is, even. Don't know. Forget everything. Gosh, you know, one time I wrote all these things down that I could remember and recall the meaning of it. I wrote it in Hawaiian and I put the meaning beside it in English. I don't know whatever happened to it. I had sheets and sheets of it. 'Cause one of my nephews wanted all these things, you know, so he could refer back to it, know what it's all about. I don't know whatever happened to it.

Besides, my father had sort of a coat of arms. He had it in a frame. When I was a kid I always admired that. And then my oldest brother took it. My mother said, "Well, that's the rule of inheritance. Goes to your oldest brother. Everything goes to your oldest brother. But what he doesn't want, it's yours." And all the beautiful things that he burnt, I remember. I grabbed that invitation to the coronation of Kalakaua. I feared that he was going to burn it. And I sneaked it.

JG: That was to your grandparents?

AC: Yeah. Lot of things, he burnt them. Cannot duplicate it today. Lot of special papers and all like that.

JG: Did he say why he burned them?

AC: He doesn't know the value. I can't even talk to him. He's a spoiled child, being the first born. He had his way. I couldn't even talk to him. He's the big shot. Very strange person to get along with. He was a painter. He painted all these different paintings. Got a lot of beautiful paintings. Great big paintings. And antique frames and everything. I hope that nephew of mine---you can't depend on him. He's very undependable.

JG: The one that came out to the house?

AC: Yeah. I was angry. He was supposed to take me down to Kailua. There was a picnic that somebody was giving for the handicapped. And it's on the beach and you get all the food you wanted. You barbecued there and everything going on. The music and singing and dancing. Beautiful. And he said he was going to pick me up. He never called me or anything. Nothing. He just forgot me. Very undependable.

JG: On Molokai, were any of your brothers and sisters living with you, or just your grandparents?

AC: Oh, they come there on vacations and spend three months of the year with us. On Molokai. When I was a child.

JG: When you were on Molokai, how did they celebrate the holidays? What holidays did you celebrate? Did you do anything, say, for Kamehameha Day?

AC: Yes. We did.

JG: What did you do?

AC: They have a small, little kind of a gathering. Little parades and dancing and stuff like that. They give a little show. Commemoration.

JG: Where was the parade?

AC: It's mostly in the Kaunakakai area. And it's very small. Very little Hawaiian....it's authentic Hawaiian, though.

JG: But what kind of things did they have in it?

AC: They wore the old Hawaiian wraps. And the feather leis. Those that are not entitled to it won't wear it. It's all flowers. There's certain Hawaiians won't wear feathers because they say, "We're not entitled to it." It's only the certain people with certain genealogies that are entitled to the feathers. Not the commoner. Funny, you know.

JG: In your family, talking about feathers and things, were certain colors

for certain families? Like, you know, there were some green feathers I've seen. There's black and red, black and yellow...

AC: They all have it's meanings. From his (wearer's) ancestors. And some cannot put with other colors in their cape. And they wearing feathers. Because they're not entitled to it.

JG: Do you remember any of the families that you knew, what colors were theirs?

AC: Ours, we had all kinds of colors in ours. There was no restrictions. But some had restrictions. They can only use yellow and black or yellow and red. Mostly two colors. Some had only one color. They could only use yellow. Yellow as a rule was open to everyone who's entitled to feathers. Commoners not entitled to feathers. The most common was the yellow capes.

JG: When you were a little kid on Molokai, did anybody still have any feathered capes that they wore on the ...

AC: Oh, yes. They kept it beautifully and on certain occasions they'd wear it. And some of them won't wear it at all. They say that garments, forget it. "We buried it with the dead, in the caves." They didn't bury it in the ground. Commoners were buried in the ground. But the people of good ancestry, they bury 'em in caves. They put everything in there. Their feather capes and feather--- all, everything. Their pipes made out of whalebone ivory, and all that sort of thing. Sometime people discover it, and they find beautiful antiques. But people are scared to take. The Hawaiians won't touch it. They say that spirits liable to haunt you to the end. When you take things from the dead like that. Like a lot of times I go out and, in the wild, in the bushes and I find a lot of things. I bring it home. "Ah, you go take it back where you found it. You know why, 'cause the spirits of those people come and haunt us." Like beautiful <u>poi</u> pounders of all different colors and shapes.

JG: Different colors?

AC: Different colors of stone. And all kinds of bowls where they pound it in. And it's all made of beautiful stones of all kinds I don't see today. I could have gathered and had a beautiful collection, but my grandfolks won't have it. I can't bring it in. "Take it back." Don't want to get haunted by the spirits that owned these things.

JG: When you were a little kid do you recall anyone in your family ever using <u>hooponopono</u>?

AC: Oh, yes. Mostly Christian way, because they do it with their own. But if they go to Christians a certain amount of days and it doesn't heal, then they turn to the Hawaiian. They say this thing, you know, this must be from our ancestors. Then they go back to the old again and see what they can do the Hawaiian way.

JG: Can you remember any occasion where they did use hooponopono?

AC: Yes, lot of times I've seen that. Like I remember there's a kind of a distant relative of mine. And she seemed to be possessed. And when she's possessed, she looks funny. Ugly. And when she gets out of it, she's young looking again. Possessing is funny. She talks in this strange language. Only the people that understand that language can speak it.

JG: Was it Hawaiian, or...

AC: It's Hawaiian.

JG: ...but maybe it was a special kind?

AC: Yeah, 'cause certain castes speak a different language. They have their own way. Even the medicine man have their own; the commoners have their own.

JG: They used hooponopono on her?

AC: Yes, they used hooponopono on her.

JG: And how did they go about deciding to do that?

AC: They got to have a long prayer and they watch for dreams. Whether they could tackle it or not. If the dream say they don't, then they cannot do it. They got to look for some kahuna that will.

JG: Who in the family started saying the prayers and watching their dreams?

AC: On my grandfather's side really. My grandmother's side was really Christians and so on. Well, gee, his family's like that. They keep all kinds of old things. Lot of things. If I could only remember. Like she'd go to sleep with a certain kind of stone. It's a black shiny stone. I forget what they call it. Ala.

JG: Ala.

AC: Yeah, Pohaku ala, they call it. Everytime she goes to sleep she puts it under her pillow. I say, "Why do you do that, Grandma?" She says, "So my soul won't wander. They get up, they look at that stone, they go right back into my body." They won't wander. There are people, crack! (Expression with hand movement indicates grabbing between hands). You know, that spirits wander? They trap 'em, and when they open their hand. If it's pus that person will be dead. But if it's bloody, it means he just killed somebody. You see, there was another kind of kahuna. They call it poi uhane with spirits. Means it's a spirit trapper. And they drop it (the spirit), it squeaks like a rat. And they say, when they look in the hand, they look and it's bloody, "Ooh I just killed somebody. I

hope it's not my relative." And if it's pussy (i.e. if pus forms) this spirit been dead long ago.

JG: Why would they want to catch a spirit?

AC: Sometime that spirit is sent to kill you. That's why.

JG: Oh, I see. They feel the spirit around them.

AC: Yeah, yeah. All kinds of strange things in old Hawaii. Thousands of gods. Different clouds. Every change of cloud is a god. The changes of the moon. All gods. Gods. Gods. Gods. The ocean, the waves, the different waves, they all gods. Gee.

JG: This auntie of yours that they decided to hooponopono, do you remember what happened that time and how it happened?

AC: Yes, it was through illness, that's all. You know, she wanted to heal the family and her people. And she gave hooponopono. They come and they say, "Oh, I can't help you now. But, you go back. When you get your first dream, you come back. You not inhabited and maybe I can help you through it." 'Cause your ancestors will show you the dream. And the dreams were so funny that only she could interpret it.

(Laughter)

AC: The dream was terribly funny. All kinds. And they afraid to leave their hair, their fingernails, or any part of their clothing anywhere, because that's a bait. Through that, they grab a hold of your hair, anything, part of you, they can kill you by it. Your enemies. They call that bait. Anything that touches your body; things that are personal. They can kill you by it.

JG: When they had hooponopono when you were young, anybody in the family could call people together?

AC: No, only that special one that's gifted.

JG: Only a special member of the family?

AC: Yes. Maybe they have certain prayers before they handle your case. 'Cause it's apt to jump on you, the one who's helping; or upon your family. So there's certain prayers that keep all these evil away from you and your family and your loved ones. They pray that way.

JG: Did the whole family go to them, or just certain people?

AC: Family and friends and all kinds. Even from other islands. Used to come over there. Heard so much about this healer and this dream interpreter. They come from all parts of the island. In those days, they traveled by boat. 'Cause they had no planes. They come all the

way there. That's why they had so many bedrooms; people would come why, they would have a place to sleep. One, two, three, four, about six bedrooms in that house.

JG: Do you remember any time that somebody in your family actually used hooponopono and could you tell me the whole sequence? You know, what happened, why they called, who they called, what kind of prayers, what kind of whatever they did.

AC: I remember one time I was a child, I was not supposed to go into these things, but there was somebody being possessed. The possession is like different spirits at different times. And she tells who she is and she changed to the looks of that person. And she'll have a gathering around her, she'd interpret dreams, she'd teach them medicine and all kinds of that stuff. And she has a big surrounding of people around her and she's possessed. When she's through with it, she's different again. She doesn't remember a thing she said or did. Seen lots of that in my day. I used to creep up in there and see. I was there. too. But not supposed to be in there, but they didn't want to break that circle, you know, so I stayed in there and I listenend and I see all these different things. Strange.

JG: When they were sitting in a circle, were they touching each other, or just...

AC: No, just sitting down, folded legs and just listening. Not touching each other at all. They listened to this one who's possessed.

JG: Can you remember any of the things that she said?

AC: Yes, she said, "It's a Jew, you better be careful. Make certain they're in the certain time of the month. That's very bad for you. Be very careful. And pray hard that your ancestors will protect you from all harm. It's a very bad time of the year for you." I heard that. Lot of other things. "What about my sick child?" And this and that. And she tell them what medicine to do and what to do and what to pray and all that. All kinds. "And should I take the hula? What kind of hula should I take? The ordinary hula or the tabu hula, because I love hula?" She says, "Take the tabu hula, but keep your rules, 'Cause there's certain rules for certain dances and you keep it." All that sort, I hear that. Right in this weird circle. Possessed. And people from all over the islands hear it. Through dreams and stuff like that. They'd all come to Molokai just to listen to this woman who was possessed. And it's all tabu.

JG: How would she act? Would she come to your house or you go to hers?

AC: You go to hers. Sometime they build a special house that spirit would be possessed of. They build a grass shack. There's so many of this and so many of that. And you build a platform that---"Keep the

people away from me because I'm tabu during this time." She's up high, eh? And all the rest, they have certain circles, you know, spiritual lines or something like that. They post the flag, yeah? Like they sit there, certain people in the outer circle. The inner circle is closed to them.

JG: Did she dress in any special way when she...

AC: Yes. She dressed sometime all in red. Sometime all in yellow. All the different Hawaiian colors. But I never seen her wear black. They'd prophesy a lot. All kinds of strange...

JG: How was she paid, with food or money or what?

AC: She never ask for anything. But they bring food for her and all kinds of things like that. They call that hookupu. Means in thanksgiving, not pay. In thanksgiving. They bring food of all kinds.

JG: Let's say that we decided we wanted to know something and we went to see her, how would you approach her?

AC: Just sit on the side and wish and wish. She can feel your vibrations. She says, "You there, with so-and-so, come up forward, please." And then I tell you, you got any questions to ask, you ask the questions, or she tell you without even asking the questions. Strange.

JG: Were there certain days that she did this? Or did you make an appointment with her, or what?

AC: No, anybody is welcome at any time of the day or night.

JG: They just come to her house.

AC: That's right. Just wait outside for a chance to come in. Oh, that's crowded with people. All parts of the island. All kinds. Strange.

JG: Do you remember any prayers or anything which she used?

AC: No, I can't remember those prayers. Those were prayers of protection against all harm. That's the main thing. Like all these illnesses, the people come to me, protect me against those things jumping on me and my relatives and friends. And benefactors, protect them. And they pray to a certain god of protection. "Protect the family." Each one has a guardian angel for each family.

JG: Did she ever advise people to do things? I think you said like the one where they said certain days are going to be bad.

AC: Yeah.

JG: What other kind of advise might she have given?

AC: Well, says, "Don't go for the hulas that are tabu. Go for the milder hulas. There's no tabus with it. 'Cause you're going to break the rule and then you're going to have a hard time coming out of it. Maybe so ominous I can't even help you." It's (tabu hula) so bad because it's a sacred thing. She advises against certain people not taking the hula. Not the real sacred hulas of those days. Take the wandering kind of hula. Any kind silly, stupid kind, you know. Not the formal hulas. There's so many different kind of hulas, too, you know. There's a hula for the king, there's a hula for a certain spirit, there's a hula for all kinds. And the chants go with it. Ah! Mysterious and weird.

(Laughter)

AC: I'm glad I was raised with it, 'cause otherwise I wouldn't know these things. I wouldn't know. Lot of my relatives don't know anything. Nothing. They don't know anything like I know. Sometimes I talk too much. They get scared. "Ooh, I think he's a kahuna." (Laughter) "I'm no kahuna. If I'm a kahuna, I tell you." It's just only what I heard.

JG: What about when people were sick? How were they treated then?

AC: All depends on what kind of illness you got. What caused it. Oh, sometime like if you make a promise, or you say certain words that's evil, it's apt to come back. By your words. It's the same thing Christianity. And lot of philosophies. As you sow in words or deeds it will come back to you. You know, something like that. As you sow so shall you reap. The Hawaiians have the same thing. So be careful what you say and to who you say it. They always taught us. Hawaiian has a good philosophy. Beautiful. And love is the greatest thing, because as you sow love, love will come to you in a lot of mysterious ways. We were taught that.

Always be kind and nice to people. Strangers. 'Cause you go all over Molokai in my day, you never starve. They see you passing by, they cooking or something, "Mai, come in and have dinner with us." They perfect strangers. You never starve going all over, from one end of Molokai to another. And when you go home, they give you all kind of stuff to take home with you. Fish. Dried fish. Dried squid. Limu, and all that kind. They're so hospitable in those days. Not today. Everything is so changed. Everybody seems to be for themselves.

JG: Getting back to being sick, do you recall any time when someone was sick when you were old enough to remember how they were treated?

AC: That all depends on the illness.

JG: Is there one case that you might remember, that you can tell me the different steps?

AC: Yeah, there's one time there was a person was sick, going to doctors and all. He had never been ill. The only cure you would get--I remember this--is that you have a secret Hawaiian name and that's your cure. Let your grandfolks call you by that name, you answer 'em back. I think five times, you illness'll be through. Isn't that wonderful? Just calling that name, you get heal. 'Cause they never use that name. 'Cause they get haolefied, Christianized, and they don't use it. So just use your name. That's your healing power. The spirit of that thing will heal you. That's why you sick. 'Cause you don't use his name. So they use that name. They call it five times along, cure it. No doctors. Lot of strange things like that.

JG: Any other kind of times that you can remember somebody treating an illness?

AC: Yes, there's all kinds. Like this person couldn't keep down the food or anything like that. They went to her and she---no, this was when my grandfather used to give herbs, yeah? Lay 'em down on their stomach, and he'd (sick person) take this thing and he'd heave (vomit) it all out. And they thought he was going to get worse because the heaving make them weak. Says, "No, this thing will take all of that poison out of his system, and he get well. And then later, in so many days I'll give you another medicine." See, there's several different kinds of illness they give different kinds of medicines. Some they give you just to make you heave it out. Poison in there, it's supposed to come out. I've seen all these kinds. That's my grandfather. He was a medicine healer.

JG: When he gave medicines did he give prayers to go with those?

AC: Always. When he plants, he prays. When he picks it, he prays. I remember when he picked the plant, and I used to listen to him pray. He says, "I'm plucking your leaves and the goddess of this plant give us the strength, the healing, and the love and the cure for this person that wants this medicine. And that I may give it to all people. You keep the tabus and the suspended alls so everything be free. And give the healing to these people that come to me for help." Gee, how wonderful.

END OF SIDE ONE.

SIDE TWO.

JG: Did the people there use hana aloha?

AC: Oh, yes. That was a common thing, you know, on Molokai before. If you loved somebody, they can make that person cherish you for the rest of their life. Leave their husband, their wife, their children, whatever. And follow you till the end of their life. There's a certain kind of kahuna.

JG: Do you know any of those...

AC: Not today, but in those days, yes, there were. A case right here. This woman used to live up Manoa Valley. And she used to entertain a lot. She owned back of the mountain to the sea. She comes from the alii family. Inherited that from her ancestors. And then she used to entertain all kinds of people. And she fell in love with this captain of the ship that used to come in those days. And everytime that captain come he would live with her, you know, like common law. And after a while, that fellow, he loved his wife. He had a wife back in the Mainland. So he went back to the Mainland, never even wrote her a letter, nothing. And the ship came in, he wasn't on the ship when she went down to see him there.

So she went to this kahuna that was way up in Manoa Valley. I remember the kahuna. Had long white beard and long white hair and he wrapped himself in the white sheet all the time and he sit squatted on the floor. And he drinks awa a lot. And he told this woman, "When you get dreams, you come back and tell me about your dream and I can interpret it and see what's what." So she had a dream and went to him and he say, "Hey, won't be long. That person will be in the harbor again. But he doesn't love you any more. He just played and he had his fun and he's quitting. But if you want him for life he'll leave his wife, his family and stay with you until you die. All you do is I'll bless you this way," and he prayed over her. He says, "You go on the ship when he comes in. You look at him straight in the eye and you spit and walk home. Never look back. He follow you and he cried." Sure enough, he lived with her until he died and she outlived him. See, he left his family. Just look at him at the ship and spat in front of him and she walk and he follow. (Laughs)

JG: Was this kahuna she went to a specialist in hana aloha or did he do other things, too?

AC: All kinds of things. All kind of kahuna things. All kinds of works. That was way up in Manoa Valley. I remember seeing him. I forget, my mother was sick and my mother was recommend to go over there. I had nobody to babysit me, so I went with them. And I saw this thing going on. Strange. Just spit, imagine. "Koa nana noa." [This refers to the action of spitting which made fast the love chant or spell.] "Spit and don't turn. Don't look back again. Walk straight home , he follow you." And he cried sure enough. He left his family and everything and he cried he wanted....she locked the door, said, "Get back out of here!" Oh, he begged and cried outside. And she opened the door. She knew what it was all about.

(Laughter)

AC: And he followed her and he died. She outlived him. And he left his family back in the Mainland.

JG: Do you remember any other hana alohas?

AC: Lots and lots. I've forgotten. Imagine, she stood there and spit and he followed the rest of his life.

JG: What about plants and things like that?

AC: Everytime they pick medicine from the plant, they always say a prayer. Whoever the goddess is. They all know the gods of different plants. Every plant has a different god or goddess. You get the strength, the healing power and everything.

JG: What about plants with hana aloha?

AC: Hana aloha can be made in all kinds of ways. Not only from plants. Even from certain prayers. Or from certain things they tell you to get from this person that you love.

JG: Like what?

AC: Oh, a piece of hair like you find in a comb. You give it to 'em and they pray on it. Then love them till the end of their days.

JG: You don't remember any plants especially that they used?

AC: My grandfather was full of that. I don't remember. He told me not to bother with it. "'Cause you going to get haole medicine. They going to be more improved than the Hawaiian medicine.

He was a planter of all kind of herbs. There's a few herbs I remember before, and I've forgotten. All kinds. All kinds of dirt, too, would cure people. All kinds. There's certain part of the sea one time, I went, I slipped. And the water around me was in the ocean. Turned like soapy, yeah? And that was a certain kind of medicine. I wish I'd brought home. That was down Mokapu (Kaneohe). Slippery like soap.

JG: Now is it the stone or the water that washes over the stone?

AC: It's not a stone. It's kind of a thick soil-like. It's pure white. And that's a kind of medicine. I forgot what's that for. And that's hard to get. People don't know where to get it. But I knew where it was. And I forgot where it is now. Somewhere down Mokapu. I was walking and I slipped. And I brought home and showed it to my grandfolks. And they told me that's a medicine. They gave me the name. The name means "what-for-it-cure." There's all kinds of dirt that they used for cure. Then I used some of them. I still got some. They call that lepo alaea. It's a red dirt. Heals internal bleeding. I still got some. I got this from some friends I had in Kauai. Kauai has about the best of that kind. The best comes from that place where it bubbles. And then you take it out and you dry it.

JG: Where the water bubbles up.

AC: Yeah. Where the water bubbles up. The dirt bubbles. It's red dirt. And steam, that's the best. I have some right now. There's two kinds. There's the one they call for wahine. I don't know what it's used for. And the other one's for the men. It's soft for the wahine I think. Then the hard rock one is for the man. And you scrape that with a jigger of water.

JG: The hard one's for the men? And the soft one...

AC: Soft is for the women. That cured. I helped a lot of people with that. That had internal bleeding and I gave 'em which healed. Really helped. They went to doctors and they were never cured. Then they took this and no more hemorrhage. And I had one time, I used to cough up blood. It's like TB (tuberculosis). I have to go to doctor to cure.

JG: How did you give it to them? Just with water, or with food...

AC: Just so you take it down. There's no more tabu to it. But, of course I always pray to God for strength. I always pray. I followed my ancestors and I eat, I pray. After meals, pray again. Don't be like an animal, eat and run away. Think of the one who gave you the food....Was always taught.

JG: When you were a kid, did they pray at home? Before meals?

AC: Always. Always.

JG: Christian or Hawaiian prayers?

AC: It's Christian praying in Hawaiian.

JG: The family used the Hawaiian language when you were little? On Molokai?

AC: Yes. They always used Hawaiian.

JG: Did they subscribe to any Hawaiian newspapers?

AC: Oh, yes. They had the Kua Koa and several other newspapers.

JG: Did they teach you how to read Hawaiian?

AC: Yeah, I learn how to read and write Hawaiian before I learned how to speak and read English. 'Cause when I was sick there, I forgot the English language and all that. But I learned to read the Bible to them at night. You know, they get tired, lay down. They had only oil lamps in those days, and I used to read the Bible to them. In Hawaiian. Good old days.

JG: You were talking about Kamehameha Day earlier. Now, you said that they had parades on Kamehameha Day. What did they have in the parade? People walking, riding...

AC: Yeah. All that. Pa'u riders, all that.

JG: How did the pa'u riders dress at that time?

AC: More like quilting material. You know, the quilt. That's the kind of thing they wore. And it sweeps down. They know how to prepare it. Wrap it.

JG: Was it solid color, or printed material, or what?

AC: All depends. All depends. Like who or what you represent. It's not always the islands. It's always some ancestral thing, or their family tree, or something like that.

JG: Today, you know, certain colors are said to be Oahu, and certain colors are Molokai. Was that an old idea or, do you remember that when you were a child?

AC: Yes. It went way back. The Hawaiians started that. If you come from Molokai, the green's from Molokai. Oahu is the yellow. Kauai, I think, is the purple or lavender. And all the other islands had their own colors. The Big Island was red. Molokai green, and Oahu yellow.

JG: Niihau....Kahoolawe was grey.

AC: I don't remember. I forgot.

JG: When you were a kid, did anyone ever talk about Kahoolawe? Do you remember any kind of...

AC: Nah, hardly anybody ever talks about Kahoolawe. 'Cause the place is not too fruitful. Like on Molokai you can plant bananas, potatoes, taro. Not so much on Kahoolawe.

JG: They never told you any stories about Kahoolawe?

AC: No.

JG: When you were little did your grandparents tell you stories about legends and...

AC: No, they always push me away. I always sneak in and listen. "It's no place for children. Go away."

(Laughter)

JG: Did they give you any kind of training as a little kid? Were there any special things that they tried to teach you?

AC: Yes, to not tease the old people. You don't know, their spiritual ancestors. Like they go, "Eh, you funny kind of a man!" You know how kids are. Never could do that. They advised against that. They say you don't know their spiritual ancestors. You do that, maybe the man wouldn't feel offended, but his spiritual ancestors next to him will feel offended and might hurt you. So don't tease any old man, be nice to the old people.

JG: Did you ever, when you were eating in your family, or were there ever other people who did, you know, the saying of "the essence is for the gods and the food is for the..."

AC: It's more Christian.

JG: More Christian.

AC: Yeah. Hardly use the old style unless it's a special dinner. But for the stick, like, you sick so long and you get well, you supposed to give a thanksgiving dinner. And then that is special. The prayers are special. The foods are special.

JG: Do you remember what kinds of foods there'd be?

AC: All depends on what kind of illness.

JG: Do you remember any kind that went with certain kinds of illness?

AC: Oh, I forget what kind. Certain kind of fish they eat. Has this double meaning. Like moi. Like when my mother traveled...she went to Hawaii, all over. Everywhere she went there's only one of that fish when they caught it in the net. They say, "Oh, this must be for the boss, you know, for our visitor." And then somebody said, "Moi. See you got high ancestors. That's why that word has a double meaning. It means you belong to the royalty and to the chieftain family." Which she admitted. Said, "We can tell by this fish. Everytime we catch there's always one. And it's for you and not for us." And they know the meaning of that. It's a sign, you see. All kinds of strange things. Wherever she went. Always one moi. Wherever she go, moi again, one, and they always say, they tired eat this same thing. Of course, there was a lot of other varieties.

JG: That she could eat all of them, but that was given to her...

AC: That's special. The others cannot touch it. Only her. And she could eat eveything else. But that is for her. What you call that, the moi, moi fish. "Moi" means "chieftain."

JG: Were there any kind of special table manners in things you were taught as a little kid?

AC: Yes, not to touch anything until they said the prayers. Always. I still keep that rule. I see people already eating before they even say the grace. Got to say grace, always before they eat. Either in the Hawaiian way or haole way. We respect that. Always. Don't touch anything until after prayer.

JG: Did you folks eat on a mat or on the table?

AC: We ate on a table. Or on a mat sometime. Or we go out under the shade of a tree. We had a long mat, we eat outside.

JG: Were there any kind of special manners for eating on the mat that...

AC: No, it's the same thing. You pray before you eat. Always.

JG: Did each one have your poi bowl, or did you eat out of the big bowl together?

AC: All depends who. Some people, they have one big bowl and everybody eats out of one bowl. Some did. They separate them. I like that separate better. No doubt, they pick up the raw fish....rather have my own bowl.

JG: What would be a typical dinner? You know, just an everyday dinner?

AC: Oh, whatever they have. Fish, mostly. Always fish.

JG: And how did they cook the fish?

AC: Either dried, and then they toasted them on coals. Or eat it raw. Or put it in ti leaves and then bake it in the fire--slow fire-- until it's cooked. All kinds...

JG: How often did somebody go fishing?

AC: They go fishing, they get plenty fish. They dry it. We eat dried fish all the time. Toast it on the fire. That I like a lot. I still like it till today. All they do is salt it and hang it up on the line till it's dry. Not too dry. And then bring it in the house and keep it good...

JG: How did they store it in the house? You know, once it was dry and you brought it in...

AC: They had haole containers (i.e. jars and containers). To keep the flies out and stuff. On Molokai, a lot of flies. They had great big cans, covered. They made all kinds of puddings, too. I don't see today. And, haupia is one, you know. And then kulolo...

JG: How did they make the haupia?

AC: Out of Hawaiian starch. I don't know...

JG: Pia?

AC: Yeah, pia. That's right.

JG: Now did they make it out of the young, immature coconut, or did they scrape the coconut? When you were a kid?

AC: Ah, the ripe coconut.

JG: They scrape it...

AC: They call that Wau.

JG: And then what?

AC: They strain the water...

JG: Put hot water on it?

AC: No, plain water...

JG: Just plain water.

AC: ...don't have to be hot.

JG: And what? Leave it set for how long?

AC: No, you can eat it right away if you mix it good.

JG: No, no, I mean, you put the water on the grated coconut to get the cream out of it, the oil out of it. And then you squeezed it. And then how did you make it after that?

AC: Mix it with, what you call.

JG: Pia.

AC: Pia. Yeah, the starch. Then kulolo is made differently. It's made out of grated taro. Grated it raw is the best. They peel it good and they grate it raw. And then they mix the coconut milk with it. And I don't know, some kind of sugar. Sometime we don't have sugar, they use sugar cane. You know, they pound it and they squeeze the juice into it and mix it. And then they put it in the imu.

JG: Is that the way they made the haupia, too? Or did they just put that on the stove?

AC: They did it both ways. And even that kulolo now they bake it in the oven. Not like before. In the ground it's better. Has that good,

I don't know, that imu taste. With that wrap of ti leaves around it. Gives a different flavor.

JG: How did you folks celebrate Christmas on Molokai?

AC: The Christian way. We'd go to Mass in the morning. And have Benediction. Real Catholic.

JG: Did you have a Christmas tree, give gifts...

AC: We used to have Christmas tree--no electric--and we used to use candles.

JG: What kind of a tree did you use for Christmas...

AC: All kinds of trees that looked inviting. We'd cut up even kiawe trees and bring it in and decorate it, and make it look like a Christmas tree.

JG: What kind of decorations did you put on it?

AC: All kinds. Some, the homemade kind, you know. You make puffs-like. I don't know how they made. Then they hang it on the tree. And it's all not fireproof. They didn't have the balls like we have today. It's all handmade.

JG: Did you exchange gifts?

AC: Yeah, they exchange gifts. It's all put under the Christmas tree like today. With their names on there who it belongs to and they go look and rummage and find what they supposed to get.

JG: Did you bring your gifts all at one time or did each person come and take their own throughout the day, or what?

AC: Yes, throughout the day they come and get it. If they don't come and get it, if they from the other islands, we mail it afterwards. And they put the note on it, "This is from the Christmas tree so on and so on," and they sent it to you.

(Laughter)

JG: What kind of presents were you given as a little kid?

AC: Oh, mostly, what you call, toy wagons, and stuff like that. Teddy bear was the nearest thing to a doll I ever had.

(Laughter)

JG: Where did they buy these...

AC: Bought in Honolulu. 'Cause Molokai no store.

JG: Did they ever use the catalogs to order stuff?

AC: Yes, they used to have the Montgomery Ward and, I don't know. There's another catalog...

JG: Sears?

AC: No, Sears wasn't it.

JG: Spiegles?

AC: All kinds of catalogs, used to order. I don't know.

JG: Can you remember any traveling back and forth between the islands that you did?

AC: Yes, I did. On the Inter-Island boats. Wonderful Beautiful travel. On a boat, they treat you highly. Eat all day long. They give you snacks. Drinks of all kinds. All the rest of the trip. But you can eat all the time of the day on those boats in those days. The Inter-Island boats were wonderful people. 'Cause anyway, my father was connected with...

JG: So you got special (privileges)...

AC: Yes.

JG: You traveled in a cabin then?

AC: Yes, we always had cabin. Double deck cabins.

JG: Did many of the people travel out on the deck?

AC: Yes, a lot of them. They had deck passengers. And that's cheaper than having a room. And you don't get the privileges like the others have. They sit only in one part of the ship. They don't wander all over. Like the first-class passengers go anywhere. They can eat in the dining room and have their food brought up in the room if you're sick. All that sort of thing. They always at your service. Really nice.

JG: What kind of food did they serve in the dining room? Do you remember?

AC: Same thing that they serve everywhere. They have special menus, you know. You can pick from the menus what you want.

JG: What was the dining room like?

AC: It's beautiful; it's on the lower deck. Beautiful old stairway

they used to have going down to the dining room. And they have long table with nice table cover, napkins, you know, haole style.

JG: Did everybody eat at the same table? Or did they have several tables?

AC: Some, they have private, had their own table that about six can sit on. There's a long table; you can party together. And they serve you beautifully. Good service bunch.

JG: Were the people that served the food on the ship in special dress?

AC: Yes, they had special dress to wait. They all men. Never had women. Women never worked on the ships in those days (before World War II).

JG: Did they have any parties between the islands...

AC: Oh, yes, sometime they have parties on the ship.

JG: Singing...

AC: Singing, dancing, everything. Oh, and that boat rocked, you know.

(Laughter)

AC: When we get ashore, you get sea legs, you walk, you kind of walk funny. It takes you a long time till you get your balance back. And I was lucky. I never got seasick. But some people they sick, they can't eat, heaving all the time. Lucky I wasn't like that. I can eat and go out. But some people, they're nice and happy, but soon as some people puke they get sick and they go (makes flopping noise).

JG: Did they have regular orchestras that were part of the ship?

AC: Sometime they do. Sometime they don't.

JG: These orchestras, what kind of music?

AC: Well, mostly string instruments. Never any brass instruments. Like trumpets or saxophones...

JG: What kind of music...

AC: ...guitars or ukuleles. And steel. That was the kind of music they had. Sometime they take a hula dancer with them. Nice to have music on board ship.

JG: That was mostly Hawaiian music?

AC: Yeah, Hawaiian music.

JG: Was anyone in your family a composer?

AC: For music?

JG: Yeah.

AC: No, I don't remember any.

(Tape stops, then starts again.)

AC. (Refers to grandmother who comes to visit from Molokai--AC's childhood friends are frightened of her because Molokai is the land of powerful Kahuna) ...nice old lady. Say that she's my grandma. "Where she come from?" You know how kids are. I say, "From Molokai." And they went back and told their parents and they all moved away. They afraid of the Molokaians because of their deep prayers you know, afraid of the kahunas in Molokai. Greatest of prophets in Molokai. Everything was Molokai. Nothing beat it. In the spiritual line. And we were scared.

JG: You must have been a young man when you were living there.

AC: Back and forth.

JG: No, on School Street.

AC: Yeah, from way back.

JG: When your grandmother came to visit you.

AC: That's right. Yeah, they were afraid of her. She's from Molokai, ooh, they all scared. That's an old famous word, "powerful is the prayer of the Molokaians." That's the famous word of Molokai. All the islanders know that. Soon they hear you from Molokai, wow! They scared of them. Nonsense. Those days are gone. All the memories remain, though. I should write it. You keep it...

(Tape stopped. Started again.)

AC: My grandfolks say, "I wonder what's going to happen next?" When somebody had been possessed by the spirit and told 'em be at this house at a certain time and certain kind of materials...(Tape distortion)...higher the rest of the people. And 'cause Merlin's grandfather, Mr. White, he's part Hawaiian and haole, and he was more Christianized. He doesn't believe in this "old Hawaiian junk," he used to call it. So he heard about this, "Oh, it's a spiritual. I want to go in there, too," he said. "I like to see what it's all about." He was, you know, haolefied. So everything was done in ceremony, everything, and this person that was possessed told us to come and sit in the front. 'Cause we belonged to the same caste, spiritual or whatever it was. And she was possessed. She was prophesying.

She was healing. And she was doing this and doing that. And then certain time of the ceremony those days they chewed the awa root, and they spit and they spit in it and they drink it. Ooh. But only virginal boys do that. Not the girl. They chew this awa and they're special. Everything is from prayer, from the time they pick the awa to the chewing, and all the way till it goes to this spiritual person to drink. You know at a certain time of the ceremony.

And she was sitting up and everyone was sitting. So Merlin's grandfather, the one that doesn't believe in all this junk, he says---and this person had the awa bowl and ready to give her in that certain time of the ceremony. He grab it and he drank it. He got the fit. And he almost died. Foamed at the mouth. So this lady's looking at everybody with shock to see this thing. So she grab one of the ti leaf next minute and slapped him in the face with it. He finally came to. You know what that spiritual lady says? "If you weren't related to me spiritually, I'd let you die." Says "Don't you ever do this again."

JG: He was part Hawaiian?

AC: Yes, part Hawaiian. But he didn't believe in these things. So he got the stroke from taking that awa from that woman. That was possessed. He never forget her as long as he lived.

(Laughter)

JG: That was in Honolulu?

AC: No, that was in Molokai. Never forget that. And I was present there, and ooh, everybody got the funny feeling. And that proved that she had that power. There was nothing foolish and stupid about it. Like he thought.

JG Did she keep on after that, or was that the end...

AC: After certain times, why, that thing leaves her. When it comes back again, it comes back. And they have to tear all that house down. Some goes to the water, some goes to the fire, some goes to the river. They all kinds of ceremonies. All the food and everything there is destroyed in a certain kind of way. There's a ceremony.

JG: Did she know or was she taught? Do these possessions just come on her or did she call for them?

AC: No, it just comes on her. She didn't expect it. When she comes out of it, she doesn't know a thing what she said or did. She doesn't know. Sometime she's possessed by several different spirits.

JG: Yeah, but, like, you know, they built the house in preparation for this.

AC: That's right. See, she prophesied that. To build the house a certain way and certain things.

JG: So she kind of knew that it was going to happen?

AC: Yes, but the spirit comes on her and leaves. And all different kind of spirits. The healing spirit. There are all kinds. Love-making spirits. All kinds. She's possessed one after the other. She was a strange medium.

JG: Did she ever tell anybody any hana aloha things?

AC: Yes, she could do that.

JG: Do you remember any of them?

AC: No, I don't. I remember there when Merlin's grandfather got that stroke right there. Ooh, everybody got scared to death. I never forget that. I happen to be there. People who didn't believe it, I remember that.

JG: Now when she did this kind of prophesying, the house was built, and she had a platform?

AC: Yeah.

JG: What did she do, just walk up there and sit down and start drinking awa or...

AC: No, certain time of the ceremony and she use awa. And she has a chanter there to chant all the different chants. I don't know, sacred chants.

JG: Was she doing the chanting, or was...

AC: No, somebody else do the chanting. She just sits there, possessed.

JG: Was she training somebody?

AC: No, she was just possessed, trying to help people.

JG: The person that was chanting, was that a man or a woman?

AC: A man. I remember it was a man.

JG: Was this somebody that she worked with regularly?

AC: I don't know, maybe they had a dream and came and said, "Oh, you are my chanter. That was your line of work, to come and sit by me and chant for me." She never called for anybody I knew. They all had these certain dreams and stuff like, and they called to her to go to that place. That's what they did. Molokai is full of strange things. My place (in Molokai) is right next to the greatest kahuna of all time. No kahuna ever beat him. He's the only Hawaiian there that have a stone house. The walls was still standing when I was there.

JG: What was his name, do you remember?

AC: Wailiilii. The greatest kahuna of all times. All the alii used to come there for different things. And he help them. I remember when he plants things, when---(he) had to come to Honolulu for some sick people that can't go to Molokai, and he prayed all over his crops and everything. He tells everybody in that neighborhood, "Don't you touch these crops, because you touch them, you might die. 'Cause my enemies will kill me through these plants that I planted. So leave it alone." So come to Honolulu, bring back some kids, you know, forget about going to eat his stuff. They died. By the time he come home was too late.

JG: This was when you were a young man?

AC: Yes, this happened right, not far from me; was Wailiilii. And that stone wall is still standing out there. I hope they keep it as a reminder. People don't know what it is. I know.

JG: Did he ever treat any of your family?

AC: Yes, that's why we lived next to him, just in case your sickness or all kinds of stuff you need. All my family lived in that area, so he can help us. He had a stone house all to his own.

JG: Do you remember him treating anyone in your family when you were small?

AC: Yes, I heard him pray over them. That's about all. Some kind of dreams or something like that. And you remember your dream and bring good luck. I remember that.

JG: What kind of dreams are supposed to be good dreams?

AC: Before I used to know how to interpret dreams. Until I made enemies and I quit.

(Laughter)

AC: I used to tell 'em certain things and it came out true and they turned enemies. Turned against me. I said, "You gave me the book to read. That's what I mean. That's what your dreams are. I didn't write the dreams. I didn't write the book. So why do you blame it one me?" And they think twice. They thought because I interpret the dreams, it came out true, that I was the cause of it. "I'm not the cause of it, I'm just reading from the book you gave me, that you couldn't interpret and I could. That's what dreams are." I had a lot of enemies from that. Specially among the haole. The Hawaiians understand. And the haoles didn't.

I remember one time the haole came, one haole, he was in the circus. My next door neighbor was a hula teacher. And all WAVES (Women Accepted for Volunteer Emergency Service) and WACS (Women's Army Corps) would come, and she didn't want men to be there while she was teaching the hula. Says, "You don't mind if these men folks come to your place and then after hula their girlfriends will meet them and they go home?" I said, "Oh,

that's okay." So one came over there and he told me, "I heard you can interpret dreams." I said, "In a way." I said, "It's not my line of work." So he told me his dream. I said, "Oh, you're not going to leave the islands for so long." He said, "I've got all my papers signed." He says, "I'm ready to go home." And I said, "But your dream says you're not." So came out true. One day I was walking on Fort Street, ooh, he looked at me, he was going to bite me. I said, "Behave yourself. Let me talk to you first. Don't get that way. I can get nasty, too." So I told him, I said, "Your dream is like a book that you couldn't interpret. I just interpret for you. I didn't make that dream. I'm just interpreting it for you." Then he apologised. He thought I wished him. And he didn't go back for months after I told him.

JG: You don't remember any kinds of dreams that are supposed to be good dreams? Or bad dreams?

AC: Yeah, I used to know how to tell dreams. Which is good and bad. Sometimes a dual meaning, though. It's either gonna be this way or that way. I used to be a good interpreter of dreams. They tell me their dreams and I help them. There's one special case of a very dear friend of mine. These people come from the Big Island. They own a lot of property there. Alii inside the family. So he came to me, he said, "Art, I heard you tell dreams." "Well, " I said, "maybe I can tell you, maybe I don't. If I can, I will." He said, "Oh, last night, I dreamed about this girlfriend of mine from the East-West Center. I chased her to one room. She stand in the door and I keep trying to open the door and run and chase her and the last door she slam and I try to open, no, I got up." I said, "You going to follow her all over, but she's going to leave you. The door is closed." He said, "I didn't mean that." I said, "Yeah." And long afterwards, I haven't seen him. He came to me, he said, "Art, your dreams came true. I'm heart-broken over that girl. She doesn't write to me." She was a French-Siamese or Thailandese or something like that. Beautiful girl. I met her. And he's very jealous.

Another dream he had, he came to me, he said, "Art, oh, somebody gave me this beautiful Oriental statue, porcelain. And I put it on the nightstand. And I was looking at it and admiring it and crash! It broke. And I got up." I said, "You going to have another love affair. You put this girl up on a pedestal. But your love affair's going to break." Sure enough, it happened again. Just like I interpret the dream. So clear. Came out true again, You see. Could you interpret that kind of a dream like that?

JG: Those were simple.

AC: (Laughs) There's some very complicated ones, too. With double meaning. This same person, he used to bring friends over to interpret dreams like that. I say, "Ahh, I'm not in that kind of mind. I just helped you when I could."

JG: What about clouds and other kinds of signs? Like certain birds, certain fish, certain cloud formations. You remember any of those?

AC: Yes. There's a certain kind of little red fish. You see it plenty on the shore. Some royalty going to die. I saw that. Then if you go fishing and you catch certain kind of fish, everytime you go fishing that way or when you go swimming, and fishes hit you and all like that, that means you get out, get out of the sea. There's gonna be sharks in the area. Where you going to get hurt somehow.

JG: If the fish bumps up against you...

AC: Yeah, bumps up to you and runs away, bumps up to you and runs away, you should get out, get out. Something's gonna happen. And sure enough, not very long after I left, I saw a big whirlpool where I was. Water there spins and there's no hole there. How come the water just twirls, and twirls until the funnel shape?

JG: What about the different birds? Do they have any special meaning?

AC: Yeah, they do. The owl is a very good sign of something like the haole believe in. It's a bird of wisdom. The Hawaiians believe in that and lot of Hawaiians, that's their spiritual ancestor. 'Cause I remember when I was a child there was a big rainy season. Then I was walking out in the shrubbery, all over the place, it's all wild with shrubbery. And I saw this thing running. Run and hide, run and hide. So I went over there and I look. And ooh, it's an owl, I grabbed hold; it didn't bite me. So I brought it back to my grandfather. He build a cage for it, and I kept it in the cage. I fed it raw meat and raw fish and like that. It eats, and it became quite tame. And one day an old lady came and said, "What you got in the cage?" I said, "Owl." "Oh, let me have the owl." I said, "No, I'm not going to let my owl go. It's my pet." And she says, "Well, I'll tell you the history of my family. The owl saved my family. And that is my ancestry, the owl. It saved my family." So she told me the story.

She said, "When Kamehameha the Great conquered all the islands, they came to our shack. The owl came in and slapped the wings over them and run away. And the people say, 'Oh, that's the sign of the owl. That's our ancestors you know. Let's follow that owl out.' No sooner they got a distance away, the owl crawls on the ground and they crawl on the ground. And the owl sit up and they sit up. Sure enough, they (Kamehameha's forces) busted the whole house. They burnt everything down. If we were caught in there, Kamehameha was in the mood to have killed them." She says, "I can remember those days. The owl saved them. Let me have the owl." This is Molokai. So I said "No, I'm not going to," so she gave me a nice silver dollar. I said, "Okay." And I gave her the owl. Talked with it and let it go. It's another strange story that actually happened. People have all kinds of ancestry. Owls. Anything. Even wind is their ancestry. Eels. Birds of all kinds. You know what the alae birds are, they look like ducks?

JG: Yeah. They have yeah, the red topknot.

AC: It's a very sacred bird, too. When they hear that over the house, they say that's a sign of death. Hear this great "squawk, squawk" all over the house. They on top passing by. The old Hawaiian say, "Well, you going to get news or something, that is death." Sure enough, not very long after, we had somebody died.

JG: There's a long-legged bird; I saw some this morning. I can't remember the name. I can't now. They're really long. They have legs like...

AC: Sea birds. Seagulls.

JG: No, not seagulls. They've got kind of a grey body with little black spots on their wings. They've got fairly long neck. They're Hawaiian birds and I can't....they're stilts.

AC: They live along the shoreline?

JG: Yeah, they do a lot of pecking in close. You don't know what they mean?

AC: They mean, well, like, if they scratch certain place, the Hawaiian say, "Ooh, there's a lot of clams in that area." Sure enough, you dig, and you find clams. They know where the clams are. I remember those things, too.

JG: I was wondering if they had any special meaning, because wherever I've lived, they've always followed me.

AC: That bird has good signs. It's not bad. It's good luck bird. Never did hear any bad stories about. As a rule, sea birds are lucky, because the sea is purifying. And they all pure and good. But land birds, some of them are evil, some of them are not. All depends.

(Taping stops, then resumes.)

JG: ...Lanikaula.

AC: Lanikaula.

JG: Is that...

AC: One of the greatest prophets and healer of all time. He's from Molokai, too. I know where he lives.

END OF INTERVIEW.

Tape No. 2-9-2-77

ORAL HISTORY INTERVIEW

with

Arthur Cathcart (AC)

April 20, 1977

Manoa Valley, Oahu, Hawaii

BY: Hazel Twelker (HT)

and June Gutmanis (JG)

HT: The first question is pretty general. What I'd like you to do is as you look back over your life, are there any milestones in your life that stand out?

AC: Not too many. There's illnesses. You know childhood illnesses. Diphtheria and that sort of thing. That's about all. 'Course we had Hawaiian remedies; we can't heal with that haole remedies. We always use the Hawaiian because my grandfather was a herbalist. Always planted all kinds of herbs.

HT: As you grew older, did you get married or anything like that that would stand out in your mind as a milestone?

AC: Oh, yeah. I was never married, but I remember, when I was in Hollywood at the time (1926), all these contest winners of the different states, you know, Miss Missouri, Miss This, Miss That were all over the place. When they won the contest, they were sent to Hollywood to try the pictures, and if they become actress, they lucky. Lot of them stranded. There were a lot of women. Gee, I go to a bachelor's house. Women sleeping on the floor, taking care of everything, just a place to live. And they all beauties. They all contest winners. And I got spoilt with them and why worry?

(Laughter)

AC: And there so many at your command. One just pleaded with me to come and live with me, you know, just to be with me. I couldn't do that 'cause my mother was living. "There's no such thing in this house."

(Laughter)

AC: My mother is very strictly religious. She was the president of different religious organizations. That's it.

HT: So you never did get married?

AC: No. I have a son, though. Illegitimate. He took my name for a while, until she remarried. And then he took his step-father's name. I never

saw him again. And then, during the War, there's a perfect stranger knock on my door and I thought maybe that's a hula dancer next door. He came in and said, "I don't know you and you don't know me, but you know my sister." I said, "I don't even know who's your sister." And he brought out this wallet and he showed me. He said, "Don't worry. He's well taken care of And he's well-liked by his step-father, but he changed his name. Doesn't go by your name any more." I haven't seen him ever since.

HT: Was the birth of your son a big event in your life? Did it change the direction of your life at all?

AC: Oh, yes, I thought a lot of him, this being my first, you know. I had a lot of illegitimate children, but I was nasty. I used to make the girls, oh, I forced them to go have an abortion. And these girls were married, and they cannot have children by their own husbands, they got them by me. Oh, boy! The husband was Japanese; he's sterile, and he'll only know because she was going with me, so I didn't want no trouble. And I'm sorry, you know. I'm a Catholic and I go to confession. They said, "That is murder, you should never have done that. Abortion is murder. That's life that you've taken. And it's your own child." I feel guilty.

HT: Were you born in Hawaii?

AC: Yes, I was born here.

HT: And at what age did you go to Hollywood? What time of your life was that?

AC: Oh, in my late teens, around 17, 18 and 19. I went there when Charlie King gave a big play. I don't know if you remember. He had all the Hawaiian plays here about the monarchy and all. They got beautiful plays. Ahh. A concert. And he compose that song, "Ke Kali Nei Au." What is that now? "The Wedding Song." Yeah, that's it. And my mother help him compose. He was quite a man. He used to be connected to the Kam (Kamehameha) School. And he was one of the greatest writers of music. I had several of his music books that he's autographed it. With my Hawaiian name. He signed his name. Somebody borrowed it and never returned it. And that's a relic you cannot get today. And some songs my mother helped him compose. Several different songs. But he never did give my mother any credit. I looked in the different pages, in the introduction and all that, nothing said about my mother. He took all the honors and left us nothing.

HT: Was music an important part of your family's...

AC: Oh, yes. They were all musical. All my family were musical. They either play the piano, the organ. Some were into vocals and all that kind. My sisters and brothers. And my father was married three times and he had children by all his wives. We were quite a mix up of a family.

(Laughter)

HT: Are you a musician?

AC: No. I used to play piano by ear, but I haven't touched it in so long I'm all fouled up when I play. I used to play the organ, too.

HT: That's something you've just done for pleasures, then?

AC: Yes, that's for pleasure. 'Cause I had several musicians staying with me before. They encouraged me to get into music, but I never did. When I was in Charlie King's play--they call it "The Prince of Hawaii,"--I was a singer in that. You know he asked for people to come and he had it advertised in the paper. So I went over there, and he had his music going. He listen to me and he say, "Yeah, you okay."

HT: And you sang on the Mainland?

AC: Yes, I did. All the theatres were there. Ooh, several theatres. And he was a big Shriner. We went to the Shriner's Auditorium and we gave a Hawaiian program there. Oh, is wonderful. I had a wonderful time. And the people I met there were nice. Nice people.

HT: Was that the first time that you left home?

AC: This was my home. That's the first time. My mother wouldn't let me go, but I say, "Mama I'm old enough, I'm going." "If you go over there I don't know what will ever happen to you." Besides that was all ship travel. No more airplanes in those days.

HT: Took a long time.

AC: Yeah. Then when I was out there, I came back. Oh, I didn't like it here. I don't know. And people didn't understand me. I spoke in a different kind of a....I had different expressions.

HT: It changed your life?

AC: Yeah. Anyway, my father always taught me how to speak right English. And a lot of people say, "You've got a British accent." I guess my father taught me how to pronounce the words. And it sounds very British. He was very strict on my English stuff.

I had a wonderful time there. All up and down the West Coast I had friends. Then I joined the Merchant Marines. That was the President ship, (The President Line) President Hayes, President This and President That. And I could go from one ship to the other, could have gone around the world. But I was afraid I get too far, I might get lost. So I just stuck around this side of the Pacific, between the West Coast and Hawaii. And I have relatives in New Zealand. I have relatives in England, and Ireland and where else? Oh, somewhere in Tasmania, in Australia, New Zealand.

In Tasmania, that's another. I have an uncle there. And he's quite wealthy. And he's a bachelor. When somebody went there and met him, and he asked about some relatives there and they said they knew. So he used to write, but I was too young then. I didn't care to write. You know how kids were.

But my oldest brother kept in contact with him. I don't know whatever happened to him. And there's a part in Australia I forget....the Thacker family. They're first cousins of my dad. And he owns blocks and blocks of buildings. That's another family I heard about. All kinds.

And I remember when my father died he left a lot of relics of all kinds, and I wanted some of those things. My father said, "No, according to the right of inheritance, that goes to your oldest brother." So he took everything. And he burned lot of stuff that I really cherished. He didn't care about those things. I snuck one thing and I kept it. I still got it today. It's a relic. It's an invitation of my dad and mom to the coronation of Kalakaua. And I still got it; it's a beautiful thing. And I'm sorry I destroyed the envelope. The envelope was also a collector's item. And I still got that. Lot of other things. All kinds. His coat of arms. He comes from the peerage of England. Like one time I had my half-sisters going to St. Andrews Priory because my father was Episcopalian. And I met an old nun there. And she told me, "You know your father when he lived in England, they lived in castles." I said, "I didn't know he was that much." She said, "Yes. I was only a little child, but I remember your dad."

He has relatives up in Ireland, too. Northern Ireland. And they were under the Duke of Orange and all that and the different certificates and he had all kinds of medals of honor. Not only from England, but here, during the time of the monarchy. It's all gone. My brother took it all. I never seen anything. If I had it all, I would have kept it in a safe deposit. I knew the value of it.

HT: Do you think that your father's connection with the royalty and these people affected your life? Did you think about this as you were growing?

AC: No, only when I got older. Then I remember these things, you know. Then it became something to think about. So, no. When I was a kid, didn't think about it. Oh, it was story to me. Talk. But nothing too interesting to me. (Laughter) Oh, you know how kids were.

HT: How long ago did your father die?

AC: He died just before World War II.

HT: Was that a big event in your life?

AC: Yes, I remember it was terribly sad, terribly sad. And my brother had just died before that. He had some kind of flu. And there was no cure for it. He died, and he's buried up in the Odd-Fellows. He belongs to several British lodges of all kinds. And he was a 32nd degree Mason. And he had a Masonic burial. It was most beautiful. Never could forget that. And the relic, too from that organization, gave it to my mother. Went to my older brother. Don't know what he did with it. So many relics.

My stupid older brother. When he died, I don't know where all those things went. And he's a great painter though. Beautiful painter. 'Cause when he used to go to old St. Louis College, they used to have Brother, you know, the teachers that were brothers and they were called sisters when they were females. They all come from Europe and some of them were great painters. He was interested in painting, and they taught him painting for nothing. And he learned how to paint beautiful scenery. In the old St. Louis. That drop, they had, of the chariot race, you know, and a colosseum of old Rome. He painted that. And he's got his name in the corner. Cheez. Great big stage drop. I don't know whatever happened to that. That's quite a valuable thing. All kinds of memories.

HT: Are there any things in your life that stand out as events that when they occurred, your life changed? Things changed for you, or you decided to change what you wanted to do, or how you wanted to live?

AC: Oh, I got all kind of things in my mind; like I was going to become priest and I changed my mind. 'Cause there's no encouragement. When I took my temporary vows, and then live with that for two years. And then if you feel it's okay, then you go back to your confessor and tell him that you are ready again to take your perpetual vows. That's forever. I went and they discourage me. Say, "How old are you?" And I tell 'em. (They say) "Ah, why don't you go out and taste the cup of life, and if it's bitter you come back to the sweet yoke of Christ." I went out and it wasn't bitter. So I went wild.

(Laughter)

AC: Never went back.

HT: It was okay?

AC: Never went back. I thought I never go back again.

HT: How old were you when you first went into the (Kalihi Valley) seminary?

AC: Around about 18.

HT: And did you stay for that two years, then?

AC: Yes, I stayed in cloistered life. Prayed all the time. Going to Mass every morning, receiving communion, like a good Catholic. Fasted at times. I fasted so much that they forced me to go back and eat again. They said I was getting too thin, and they watched the way I eat. I shoved things aside, and I don't eat. You know, my mind is always in prayer. You forget the worldly things. Those things don't mean anything more. You get drilled that way. You know, I was losing weight, they forced me to eat.

(Laughter)

HT: Do you think about that as a good time in your life?

AC: Oh, yes. I wish I had continued it. I wouldn't had all these problems. You take the vow of poverty, of chastity and obedience to your lawful superiors. You renounce the flesh and the devil, and take upon yourself the vows of poverty, chastity and obedience. That was the oath. We used to take it over and over again. Repeat it. Repeat it. Repeat it. So we remember it. Fasting was the greatest thing. I did it, I overdid it.

(Laughter)

HT: So at the end of the two years, you left the order. Is that what happened?

AC: Yes, after a while, after I went to that confession, and they told me that why don't I go out and take that cup of life, tasting to see if it's bitter, come back and seek the sweet yoke of Christ. Oh! What am I doing now? My mother wanted me to become a priest. She'd be so happy. But my dad said, "Oh, no, he's a boy. He better go out and get married. And increase the family and all like that." My dad, he didn't like it. My mother was all for it. But my dad, he discouraged me altogether.

HT: What did you do after you left the seminary?

AC: Oh, I took up dancing. You know I used to teach in a dancing academy. We started over here, Gordon's Dancing Academy (in Honolulu). There was several dancing academies. And I was dancing, one time they had a big show at the old Armory Hall. When I danced, I used to know the Argentine tango. Somebody that run the place, put all everybody off, and let me and my dancing partner just dance. And they took pictures of us and all.

And I became so much in demand that I used to play Valentino at the old States Theatre. It was opposite the old Princess Theatre (on Beretania and Keeaumoku Streets). Right opposite it used to be the States Theatre. And they had a lot of stage shows there. And I did a lot of shows there, dancing. 'Cause they saw me dancing and this woman wanted me to join her show. And she paid me good. That was Irene West. She was a big show promoter. She went all over the world. And she wanted to adopt me. I was 18 about then. I said, "You better go see my mama." And she say, "Oh, no, I can't let my son be adopted." (Laughter) At that age? I don't know what ever happened to her. She was such a nice lady. She promoted me in a lot of ways.

HT: You said that when you left the seminary, that was when your troubles started?

AC: Yeah. I was too worldly. I just turned the opposite. Took me a little while, but once I turned, I says, "I'm not going back." The cup of life was sweet, then. Now it's bitter.

(Laughter)

HT: How has it changed?

AC: I don't know. I hate to ponder on those things. 'Cause when I was very ill, I had rupture of the ulcers. The doctor told me take it easy, both mentally and physically sometime, and forget these worries. And all that.

HT: How long ago did that problem start?

AC: Oh, about ten years ago. Then I had a recurrence. Then I took Hawaiian herbs and that cured it. I haven't got ulcers any more like I used to. The herbs. Gee, I used to know a real good herb doctor, and he died. All Hawaiian herbs.

HT: No more herb doctor?

AC: No more that I know. None. There's one that claims to be it. I don't know if you heard of his name. His name is David (Sam) Lono. Have you heard of him? Yeah, he gives Hawaiian herbs, too. But not the kind my grandfolks used to give. I remember I spoke to him one time. I heard about his herbs. He's quite psychic, too. I don't know if he interpret dreams. He came to my house when he heard about me. He wanted to know something, all kinds of questions. Told him about it. He took notes of it. Oh, David Lono. He lives out in the country someplace.

HT: Yeah, Kaneohe side.

AC: Yeah. And there was another, called Dr. Kahanoi. Did you ever hear of him? He had a place near the Queen's Hospital, you know, one of those cottages? He used to give herbs, too. Lot of the British go to him.

HT: You look in good health now. Has your health been pretty good?

AC: Yeah, it's much better than it ever was. Really good. I got shortness of breath. Too much smoking. I always say cut it out, and I can't quit. This one time I quit for three month. I really quit. I didn't smoke. Then all of a sudden, somebody was knocking on the door, and I opened the door. He came in. "Hello!" He put his arm around me. Gave me a big squeeze. And he gave me a package all wrapped up gift-like. He says "Open it." It was cigarettes. And I haven't seen him for a long time. We smoke the same brand. I couldn't say I didn't smoke, so I started smoking that package there and I got the habit back and I can't quit. After three months of agony trying to push it all off. That started me back again. I can't quit. I tried to and never could.

HT: As you were growing up, was your health pretty good?

AC: Oh, yes.

HT: No serious health problems?

AC: No. About almost two months ago I had another operation. You know, I misstepped and my gut inside twisted. I couldn't keep anything down. Not even water. I'd heave and heave. So I had to be rushed to the hospital. They x-rayed me. They said I needed immediate operation. So I just had that operation not very long ago. And I had all kinds of doctors, all kinds.

I belong to Medicare and to HMSA (Hawaii Medical Service Association) and they pay only so much and the rest I have to pay. And the bills come in. For radiology. For anesthesiology. For all kinds of -ologies. Oh God, each doctor is separate. They specialist in their line. Oh, boy, I still got bills coming in. They tell me, "Don't pay it." I'll just pay every month. As long as you paying they get nothing to do, you know? And they send me threatening, I got to pay this. And they say, "Pay no attention to this." Send in by bank note. I'm still paying. Lucky, I think I got only about $350 more to pay. And I only pay each one about ten dollars bank note and keep the receipt. And they send me the bill. Ah, it's deducted. So I say it's okay. Oh, it's so great. Now I think I got only two more. I cleaned up all the others. I think I got two more, anesthesiology and Queen's Medical Center. I still got to pay that. Oh, boy, the expense.

HT: Was this one of the problems you're talking about now?

AC: Yes. My greatest problem. This operation. I was weak for a while. I still got dizzy spells. Sometimes I get out of breath. You see it's affected my heart, that sickness. They call it cardiologist, you know, heart. Each one send me separate bill.

It's a waste time we belong to this medical association. They don't pay all. They say the best medical insurance is Kaiser's. And I try to join Kaiser's and quit this other one. And they said, "No, after you pass 65, you cannot join Kaiser."

(Laughter)

AC: I would like the Kaiser, because there's a cousin of mine belongs to Kaiser. His medical bills are practically all paid. He doesn't pay a cent.

Ht: How do you feel about them not accepting people over 65?

AC: That's terrible, yeah. That's discrimination by age. Time when they need the most, that's when they reject 'em. Lot of organizations are trying to help the handicapped, the aged, you know. And the underprivileged of all kinds. There's all kinds of organizations, I heard. Some people tell me about them. I never take note of it. And I don't want to go to them now.

One time I had so many bills after I come out of the hospital, I couldn't pay it. So I wanted to get food stamps. They asked me all kind of questions and made me fill out a blank and sign it. They send me back a

notice that I'm not entitled to it. So I was wondering, what the heck I'm not entitled to it. And I see these big, husky Samoans having these food stamps. And I'm thin and I'm aged and I don't get it. It's unfair. So I can't do anything about it. Even went to the Information and Complaint. They tried. They do everything. They can't do anything either. Now I never bother with it. Thank God I'm getting along with whatever I got. Whatever that income. But I get by. So I don't starve and all that. Lucky. I got four dogs and five cats. Eight, now they got three young ones. They say "You got limited income and you got all these animals?" I say "Mama's Mexican Kitchen next door gives me the leftovers, so I don't have to pay for dog or cat food." If you want empty gallon cans, I got plenty of 'em. They put 'em in the gallon can to feed the dogs and I give the cans back. They say, "No, you can have it." I see lots of people want plants. Lots of 'em. I still got plenty more.

HT: You're living down, where? At Mama's Restaurant?

AC: Yeah, right next door. Right next door there.

HT: How long have you been living there?

AC: Oh, all my life practically. All my people before me. I inherited it. And then, oh, I was so happy-go-lucky. I wasn't serious when I was a kid. I was a regular, what they call, gigolo. I didn't care about property. I wanted it for pleasure.

HT: So you don't have to worry about rent payments?

AC: No, just the taxes went up so damn high. I was paying only $84 a year because I put in my exemptions. They give you exemption for your age. They give you exemption for how old your house is. Now they don't and the tax on it is $400 a year. Shee. Terrible. They don't give you any. It's that new---that Ariyoshi. Cut out all that. And I went to that Information and Complaint. They tried their best to help me.

There's one man there, his name is Fitzsimmons, he's a very helpful man. He's very personal. He looks into your problems and whatever he tells you, he does it. Proves it. He say he going call you back, he call you back. Let you know. I haven't met him personally, but the way he talk is very humanitarian. Nice person. Fitzsimmons. I don't remember his first name. Everytime I talk to all kinds and they give me all kinds of run-around, I ask for Mr. Fitzsimmons. He gives me the straight dope on everything. Real helpful man. I recommend him highly.

HT: It's good to know about those things. After you were into dancing for a while, did you go into any other line of work outside of dancing?

AC: Yes. That was only my sideline. I was working mostly part time work. Like at the cannery. I was the security guard there for many years. And I retired there when I was 25 years with the company. And I got a nice award for it, medal for it. And a nice certificate of recommendation.

That's from the Hawaiian Pineapple Company. I worked there for 25 years as a security guard.

When I went there to apply for....I wanted an office job. And the fellow there was Mr. Cooper. He looked at me and say, "Hey, you look familiar." I say, "Yes, I'm an alumni of St. Louis." Say, "Yeah, I remember you." I say, "I want to work in an office job." He say, "There's no more office jobs, but you want to make good money? You go in the guard department. You seem good and husky, you could be a guard, and I'll recommend you highly." So I became a guard. And I liked it. We got a lot of overtime. We got all kinds of things going at that time. Different departments, when they give their parties just before the close of the season, they invite us to go to their parties. And, oh, wonderful time there. Just suck 'em up 'till time you're done.

We had overtime, then double time for holidays. And after 40 hours, we get lot of overtimes like that. I've forgotten. And I was making good money. Lot of people work in the office, when I go to cashier's office to cash my check, ooh, they say "You only a guard, look how much you got, four times as much we got." I say "You go see your boss."

HT: Did you have a union then?

AC: We had our own union, though. We organized our own union. We cannot, according to the law at that time. Those are the guard, the policeman, and fireman cannot belong to any union those days. So we formed our own. And somebody heard about our union and how many members we had. The telephone company joined with us and we had all the union together with the telephone company.

HT: Were you active in forming the union?

AC: Yes, in a way I was. I went around to get names and all like that to join the union. Lot of them did. And that was against the company rules. On the sly. They didn't want unions before in the company. There's no union worker. We had the guards union combine with the telephone company. That was interesting.

And there's a phone lady used to work there, about almost 35 years. Every once in a while I meet her at McDonalds, or some place like that. She says, "Yes, I'm still a phone lady." I said, "Gee, you're going to get good retirement pay." She says, "Yeah, that's why I'm still working. The longer I work there the bigger my retirement going be." She's an old timer there. She's the oldest one I know.

HT: How long ago did you retire?

AC: From Hawaiian Pine I retired in 1962. And I work on sidelines. I worked with that kind of special officers, you know. Like a store is closed because of bad debts. So they make me guard for the front and the back and all that. Take care of things. Little side money, too. I was pretty well known as a guard. Everybody wanted to hire me. Even after I retired.

They say age doesn't mean anything, just as long as you know your job. That's the main thing.

So I was hired all kinds of places to do all kinds of things. Like some rich people, they have a parking area in the front of their place and they wanted a guard because people were breaking the glasses of their cars and doing damage. I used to have special work permit, but I used to have to always wear uniform, my badge. And I used to go. That's extra work, that was good money. Everytime the boss would give a party at his home or somewhere, they always hire me, because I'm very polite. And I speak good English. The other don't speak right. Don't act right. So they wouldn't hire 'em.

HT: Did you look forward to your retirement from the pineapple company?

AC: No, I like to work; keep me busy. At home, I get bored. I like to work and meet the people I meet. Like at Hawaiian Pine especially when they put me at the entrance. We have to separate the women on one side of the building, and men on one side, because the menfolks was nasty to the women. You know, grab 'em in the wrong places and that. We get all kinds of complaint. So I always watch. Keep the men on their side and the women on their own. That was part of it. That was interesting.

I meet all kinds of nice people. There was some, especially during the summer lot of teachers were up there making some extra money. We became great friends. They invite me to their parties. Met all kinds of people. Very sociable life when I was a guard there. Not too many guards get that kind of invitation. Some of them were real dumb. All they know is their gun and the club that they carry around. That's about all they know. Some of them were ignorant. They had to hire 'em. Like Filipinos that couldn't talk too good English. They had to hire 'em because there's a lot of Filipino workers there so they had the Filipino guards. All kinds of nationalities. Yes, and they had guard headquarters; it was all business working there. We kept records of all the things, the guards' duties and all like that. It's all paperwork, and I used to work in the office. I didn't like it. I want to be outdoors. (Laughs) Yeah, what they called guard headquarters. Everybody come in they stamp their time; when they go home, then stamp their time. Give us a record of their day's work, you know. We keep count of 'em. All office work. I used to work in there. I didn't care for it.

HT: So your retirement, was that a good time for you or you'd rather stayed working?

AC: I still wanted to work. I didn't want to be idle. And all the people I knew and all that, I miss 'em. And then have to stay home and look at four walls. That's it.

HT: How has that worked out for you?

AC: Oh, it was hard. But these other side jobs I had from different people like that helped a lot. Otherwise I'd be bored to death.

(laughter)

HT: So you keep pretty active?

AC: Yeah, I like to keep active. Now I'm getting older, I'm trying to take it easy like the doctor says. I'm 74, going to be 75.

HT: Are there any times in your life, say the sadder parts of your life that stand out? That were crisis points in your life?

AC: Lot of things. Like my mother just lost my dad, and the funeral was beautiful and everything. Then my brother right before me died, too, it was the flu and he was buried in the Catholic graveyard. On his birthday or the day of his death, or something like that, she goes and gives, you know, the Catholic gives a Mass for him. After Mass she goes florist, gets flowers and takes to his grave. So I was with her, and in those days they wear black veil and all that. The widow wear black. Gloves and all black. And she went to take flowers to the grave, and when she got there somebody was by my brother's grave. And she (the other person) was crying and she was putting flowers on there and somebody was buried right on my brother's grave. Imagine. One on top the other. I don't know what they did with my brother's bones. And my mother just cried and cried tears and this woman, she say "Thank you" and she (mother) gave the flowers to this woman and walked away. I never could forget that.

After that, ooh, I disliked the Catholic Church for that. The wrong they did my poor widowed mother. And beside, my mother used to belong to the Women's Auxiliary, a Catholic organization. And the Sacred Heart Society, another Catholic organization. She was the president of these things and they still did that to her. That was nasty.

HT: Was that a standard practice? Is that what they generally did?

AC: Yeah, they always do that in the Catholic cemetery. 'Cause the burial grounds were so limited, I believe. And now I see they're tearing up, half of it gone. What they did with all those bones that were there and all those tombstones? I still see it when we drive by. But part of it is gone. They dug up that cemetery. Gee, I hate to see that, disturb the bones of the dead. Ah, that's terrible. My mother said don't bother so I don't do it.

HT: You felt very close to your mother at that time?

AC: Oh, yes, because I was a very sickly child. I was close to her. She was well-liked. She was head of a lot of Hawaiian organizations, too. She was president of Princess Kawananakoa's Lodge. They call that the lodge of the chiefs of Hawaii. And she belonged to Kaahumanu Society, and she belonged to the Daughters and Sons of Hawaiian Warriors. She belonged to several, all Hawaiian organization. And she organized the Catholic prayers in it and they accepted it. (Laughs) For the opening of the meeting. And she prayed in Hawaiian, being the president. I used to go to those meetings. Wonderful, wonderful.

Those days are gone. It's not like it used to be. Like I never went to those lodges for a long time and one day I met a Hawaiian lady. She says, "Don't you remember me?" I said, "No, I can't." Says, "I'm Mrs. So-and-so. You used to belong to this and that and I used to be quite an active member." I said, "Oh, yes." Says, "Well, we're going to have a kind of an anniversary meeting and we're going to have it at the Monarch Room of the Royal Hawaiian Hotel, and you're invited. You be my guest. And bring your Hawaiian, you know, feather cape." I say, "It's not feather. It's made of paper, cut up according to our genealogy." So I got it one day and got dressed. Ooh, wonderful time. They introduce me to everybody. And most of them cannot speak Hawaiian. And they asked me to, you know, pray in Hawaiian. And I prayed after dinner. And they speak in Hawaiian. Some of them can understand Hawaiian, but they cannot speak it. Hawaiian language deader than Latin. (Laughs) I still speak, read and write it.

HT: You speak it? You still speak it?

AC: I still do. I haven't forgotten. In fact, that was my first language. Like, when I stayed at Molokai I forgot all about the English language. My grandfolks always talking Hawaiian. Can correct my Hawaiian. And taught me how to read the Bible in Hawaiian. How to read, write and speak Hawaiian. I knew that long before I spoke English and wrote in English. I'm glad of it.

HT: You were born in Molokai?

AC: No, I was born in Honolulu and raised in Molokai because I was ill and my grandmother took me in and gave me Hawaiian herbs and that sort of thing.

HT: How old were you when you came back to Honolulu?

AC: Oh, school age. Grammar school. Don't remember, what age was that? About eight years old when I came to Honolulu. And a hard time getting used to my dad. Ooh, he tried to fondle me and talk to me and all like that. I was afraid of him because he was a perfect stranger. And he felt so sad about that.

HT: He stayed in Honolulu when you went to Molokai?

AC: Yes, I stayed there every vacation. Three months out of the year. We go to Molokai stay with my grandfolks. My uncle was a great hunter. We hunt for pigs. What else they have? Oh, deer. They used to have a lot of wild deer. And we used to hunt for that. And talk about the pile of deer skins I used to have. And the head with all the horns, you know. I had several of them. I just give it away. Lot of nice mats, you know, rugs out of deer skins. I gave it all away. I had a lot of deer skins, the heads, the horns I used to keep. Then there was deer, there was pig. Goat hunting. And what else did they hunt? Oh, they had wild pheasants there. They used to hunt pheasants and even wild turkeys. Somebody used to raise turkeys and they fly away and breed up in the mountains. That's

another thing we used to hunt. And I used to like to go hunting. One of my uncles was a great hunter.

There was a man there that specialized in taxidermist. He used to preserve all these things. And one of my relatives had a baby deer. Real size, you know, all stuffed all over the place. Beautiful.

HT: Were there any other times in your life, sad times, in your life besides that point when your father died, that stand out in your memory?

AC: Yes, lot of relative died. When I was young, a lady wanted to adopt me because she had no child. She was always nice to me. Always bring me gifts and all kinds of things here, there. And when she died, oh boy, it was like my whole life was gone. And I was very foolish. If I'd have stuck to her, I'd have been wealthy. She owned a lot of nice properties. And she died without an heir. When I heard about it, was too late. And the people that visited her said, "This woman always asked about you, but I didn't know how to locate you. 'Cause she wanted to leave her property. Yeah. She has no heirs. It have been all yours." And she owned lot of property. I lost out on that. And she was just---no relative. She just love me, you know, like somebody loves the children? Thinking like their own. That's another nice lady I miss. I don't even know where she's buried. I wasn't at her funeral. I never even took flowers to her grave. I think few times before I used to, when people I used to know, I say, "Hey, that's her, so-and-so. I'm going take flowers." "Oh, take me with you." So I used to take flowers. I got relatives buried in all kinds of cemeteries. No more special plot for them.

HT: Did you spend a lot of time with that woman? Did she have a lot of influence over you?

AC: Yes. She was a real nice woman. That old Hawaiian style, you know, very loving and always trying to please you. I got more from her than my own. She never raise her voice at me like my mother. Say, "Stop that! You going to get a spanking."

(Laughter)

AC: Coward. That's one thing, too, my grandfather never laid his hands on me. He just talks; was enough. This was the way he talks and was enough. He doesn't shout. I don't know, something about his voice. And I listen to him. My grandmother would tell me something and I run away and never come back again. (Laughs) I never want to get spanking. You know, they used to to take that stem of the coconut leaves? They used to make broom out of it. That's what I used to get. Whack. Whack.

HT: Do you sometime look back on your life and review the things that have happened within your life?

AC: Yes. A lot of things. Lots of strange things. Like when Liliuokalani died,

yeah, she had a big funeral. She was in Kawaiahao Church in view. All those mats laid on the coffins and all that's Hawaiian. You know they wave that hand kahilis over the grave. I mean, over the dead body before they put it in the coffin. And those kahilis are tabu, and those mats, you cannot. And I belonged to that lodge that goes to there. Like an honor guard. I was an honor guard. I walked all the way from Kawaiahao Church all the way up to that mausoleum (Royal Mausoleum in Nuuanu). In the parade. Right along side of the hearse. It's not a hearse. It's an open thing before. And all the kind kahili bearers. And they got the chants. And all the different lodges.

I don't see that lodge any more. They used to wear red shirt and white gloves, black pants, the men. Call it Hui Poola (a Hawaiian men's organization). I don't see it no more. That's an old Hawaiian organization.

Yeah, I was an honor guard at the burial of Queen Liliuokalani. And I was a personal friend of Prince Kuhio. Like when he open his new houses, down on the beach there before, in Waikiki. They call it Kuhio Beach, now. He had a home out there. Concrete home. And he looked at everybody that was in there. He said, "I like you. Won't you be a guard?" I said, "Yes." I was a guard. Instinct, you know. He said, "I wish you would take care of my feather things. They were rare. These were my ancestors in the feather capes, feather leis, all put inside there, all kind of Hawaiian things." They were all tabu because they was family relics. So I was a guard in there for a while (i.e. for the opening of Kuhio's home). And he honored me beautifully. They used to have a card of thanks from Liliuokalani, from Prince Kuhio. I wish I had kept all those letters of thanks.

END OF SIDE ONE.

SIDE TWO.

HT: As you're talking, you often bring up things that refer to your mother and things in your own life that are very involved in a uniquely Hawaiian heritage. Is that something that's been important to you? When you think back do you think about that and how things are going now? In Hawaii?

AC: Yes, I do. Yes, I do. 'Cause those kind of things are fading out. The Hawaiians today don't even know their own language. I speak to some Hawaiians, they don't know what I'm talking about. And they pure Hawaiians and so much older than I am. How come? Boy, that's a shameful thing. The Hawaiian language is dying out. And they's so proud of me. I learn to speak Hawaiian and I get invited all over. That's how I met June (Gutmanis). Because Hawaiian spoke language.

And some of the people there are jealous of me when I speak Hawaiian, especially that, oh, I forgot his name. Aila. Ah, he tell me, "Shut up." Always put me down because I know more than he does. And a lot of things I reported to him, he uses it with his talk with the gang. He doesn't give me any credit for it. Funny man. Selfish. One time he told me come up in the stand, you remember they had guests outside in the park. And he ask me to say my Hawaiian name. He cut me short. I said, "Gee whiz, this is a

Hawaiian thing. People want to know my Hawaiian name." I couldn't even speak my Hawaiian name. He's a jealous Hawaiian dog-eat-dog kanaka. (Laughs) But now he calls me "Alii." That's my name for him. He always calls me "Alii," means prince.

(Laughter)

AC: Yeah, he learned a lot from me and he took it like it was his own. Lot of friends that came up in the meeting there and I told him why he never heard it before. Aila calls me up once in a great while. He says, "I haven't seen you for a long time." I say, "I get no way for transportation." "Oh, that's too bad."

(Laughter)

HT: Do you get around much, or is that a problem?

AC: Yes, because I can't drive. Otherwise I go all kinds of places. I go to the Hawaiian meetings. I go here. I go Kawaiahao Church. Listen to all kinds of sermons, all kinds. I like the Hawaiian things. Especially, I know the keeper of the mausoleum, too. That's Mrs. (A.P.) Taylor. Do you know her? She's very nice. She belongs to our lodge, you know. Daughters and Sons of Hawaiian Warriors. She's a very active member. And she's related to the King Lunalilo line. She's a direct descendant. She's very nice to speak to. Very nice.

HT: You still are pretty active with this lodge and with things that are going on in the community related to Hawaiians?

AC: Yes, I'm still interested. Hardly go to their meetings any more. 'Cause I go there, I like to promote Hawaiian things. They don't understand what I'm talking about. It's a waste time.

HT: You say you like to promote Hawaiian things, do you feel that there's adequate opportunity for you to do this, to have input?

AC: Oh, yes, a lot of people are interested in it. You know the majority are haoles instead of the Hawaiians?

JG=June Gutmanis, Interviewer

JG: Do you go to any groups that speak Hawaiian like that one?

AC: I don't know of any. I don't know of any. Even Kawaiahao Church, they're supposed to have one. I went to their meeting. It's all book knowledge. And some time when you talk Hawaiian, "Oh," they tell me. "What is that?" They bring their dictionary. The Hawaiian-English dictionary.

HT: Are there other things when you look back over your life that stand out? You mentioned that you knew Prince Kuhio...

AC: Yes, I was very close to him.

HT: Are there other things that stand out? Either sad things or happy things or things that you did that were important?

AC: Like when he (Prince Kuhio) gives reception, yeah. And they stand in line. Lot of Hawaiians kneel down and kiss the hand. With me, he holds me up. He says, "You don't have to do that." The rest, he lets 'em do it. He knows my genealogy, I guess. Yes, my mother and, not the lady-in-waiting, what they call it? This, I call her lady-in-waiting. She's kind of thin, is really not the lady-in-waiting to Queen Liliu. 'Cause we are the retainers. You see, we next to the Queen. They wait on us. That's the lady-in-waiting. They wait on the Queen, then wait on us. "I'm not a lady-in-waiting, don't ever call me that. That's below my dignity. 'Cause I'm a retainer."

(Laughter)

AC: Oh, boy. How proud they are.

JG: If you were to say "retainer" in Hawaiian, what would the word be?

AC: Mmm. I forgot. Let's see, retainer. Oh, I forgot. "Hoapili ke lau na alii /literally "close companion of the chiefs." Hawaiian./ H-O-A. Hoapili. That's the name of some alii, too. Hoapili.

JG: The lady-in-waiting, what would her title in Hawaiian be?

AC: Oh, I forgot the name. I used to know all those different titles. All kinds. Me and my mother and Queen Liliuokalani's favorite retainer were very close friends. Like when Liliuokalani was getting little feeble. She was old aged. And she call her pet retainer and she says you take all these things. All kinds of papers of land rents and genealogies all that. Gave it to my mother to keep. She says, "I cannot keep it home, 'cause too many people want this." You ever heard of Princess Theresa Wilcox? Well, she came to my mother's many times to get those papers. My mother refused to give it to her. And when my mother died, not even a week after that. You know I stayed in mourning. I didn't want to touch anything.

And I was out one day. When I came home the whole house was ransacked. The trunks were busted open, everything. Those papers were gone. My youngest brother took it. These genealogies with the seal of the kingdom on it. Boy. He's nasty. He's very selfish. Everything is for himself. When he comes and talks nice to me he wants something. That's a brother I got. Very selfish. I don't know where he got that from. And he claims Hawaiian this and that. I think you saw it (story about brother) in that (newspaper) picture I showed you.

JG: I've seen it.

HT: Where did your interest in your Hawaiian heritage come from?

AC: My mother. Because she belongs to different lodges, you know. Hawaiian lodges. Community centers. And I wasn't interested. And she made me join some. And there was for the elderly and then for the children's branch. And I used to belong to the children's. I forgot her name. Mrs. Mitchell. She was very nice to us. She give separate parties for us kids. It used to be up Emmaline Magoon Foster's home. You remember that? Way up on Pensacola Street, that great big colonial mansion. That's where she used to give our children's parties there. Very nice person. Mrs. Mitchell. I don't know whatever happened to her. She took care of the children's branch of our lodge (Ka Hale O Na Alii). My mother was president.

HT: Sounds like your mother had quite a bit of influence on the way you see you the world. Your interest in Hawaiiana and...

AC: That's because she knows a lot. A lot of visitors come to my mother's place. You know, all kinds, strangers. My mother would ask, "What is your family name?" Whatever it is, she says, "I know your family. Your family is this." She knows all the genealogy. Just from the name. The Hawaiian name. And they respect her highly in that, 'cause they know. When some of them came and talk to her, she says, "What is your name again?" And they tell. Then, "Your ancestors so-and-so?" Says, "Yes." Says, "We are related. Not too much by blood, but by the same chieftain rank." She tell 'em. It's only by the rank that we're related or by blood. Blood is thicker than water, so the blood always spouts best. All kinds.

HT: Has that been important to you? The different ranks and relationships?

AC: In a way. It all depends on the people I am with. Like the pure Hawaiians, I tell them this and that. I said, "Gee whiz, in my country, we come there, they spit on you. Who in the heck are your people?"

(Laughter)

AC: Some of them were put in the rank. Not from inheritance in blood kin, but from favor. You know, like, if I favor you, I might give you lands and like that. "See, I have no chieftain blood." "Who in the heck are you?" You know, they spit on you and everything. You're nothing according to the Hawaiian legend.

HT: You've talked about your genealogy. Can you tell me something about that?

AC: My father is English. He's just got peerage in his ancestors. Both on my grandmother and grandfather side, their lineage is up high. Like my grandfather's side is born with Kamehameha line. Like the first governor of Hawaii is Kekoanaoa. That's his father. Then, they stole him and raised him in Molokai. Then he married my grandmother and his family were kind of high, you know. Were cocky, you see. Their blood line is higher. My grandmother told then, "Good. Well, I'm pregnant. I don't know what kind of child I got. But if my first born is a girl, then my line is higher than yours. That would be the proof." Sure enough, she gave birth

to my mother, the first born was a girl.

(Laughter)

AC: And they got kind of funny. Got scared. And then, she tell 'em, she says, "If you don't know my ancestors just from one name, you're not an alii." 'Cause all aliis knows each other's genealogy. So you know how to cope with 'em. I know my grandmother. Although after she became a Christian, too. Father Damien, and before Father Damien was a Father Andrews. And it's not written so much about him. And he did much work like Father Damien, maybe harder. Those days were harder than Father Damien's time.

HT: Were you involved in dancing when you were a young man? How long were you involved with that? How long did you do that?

AC: Nothing Hawaiian. Although the greatest Hawaiian teacher at that time was Maryann Perry. She was a Hawaiian. A great dancer and one day she came to the house. And we had a little party, you know, all of us kids. My mother let us have the whole place, long as we don't do any mischief. And then she saw me dancing. "Ooh," she says, "that boy's got good steps." Say, "I want to teach him how to dance Hawaiian style. Men's way of dancing. Not the women of shaking and bending your hips. Just your eyes, your hand motion, your feet motion. Not your hips, that belongs to women kind." And I don't know. I was never interested. She would have taught me the best of hula, because she was the greatest hula dancer of the day. She was the first one to dance in the long train holoku. That was Maryann Perry. That's the one that was in love with that Captain. And she saw me dancing, says, "I want to teach that boy to dance. He's got beautiful steps. The Hawaiian hula. Man's style, not women." I never want to learn. Gee, I wish I did now. I could pass it on.

HT: How long were you involved in dancing?

AC: Since my early teens. I used to like dancing. 'Cause, I used to go to Armory Hall. When the old Armory....and they used to give prizes for dancing. So I learned how to dance. And lot of these, they had dancing academies, of all kinds. Gordon's Academy. And there were several other academies. They saw me and they invite me to go up there. And they used to pay me to teach dancing. And I used to teach dancing at one of the academies and made side money. And I was just a teenager. And I used to have money in my pocket and the other kids didn't.

JG: How long did you teach dancing?

AC: Oh, for a year or more. The academy's closed. You remember Gordon's Dancing Academy? And there was another dancing academy. Then Arthur Murray's. I went to all of them and dance.

JG: That was before you got involved in this Charlie King "Prince of Hawaii" (operetta)?

AC: That's right.

JG: That was about 1925, 1926 that that was put on?

AC: Yeah, that was quite a bit back. And I was taught by this Irene West, the show promoter, how to dance the Argentine tango. And she gave me a whole uniform like Valentino, yeah? I got the boots and everything. Somebody stole it. It's a relic.

And another time, I was at the Army-Navy YMCA (Young Men's Christian Association). I knew the clerk in there. I forgot his name. And he used to give me free bath towels and trunks to go swimming. See, I just like to go swimming for exercise because I was too much in the office. At that time I was working in the office. The doctor says, "Go out and get exercise. You need that." So I went to swim. I was in the lobby there, talking to the man at the desk that I knew well. And there were a lot of Scottish people there for some kind of celebration. I think was some kind of anniversary (1927) of the discovery of Hawaii by Cook. And they sent this special group of Scotland Highlanders. You know, they wear short skirts and all that sort of doo-dad. And that fellow in the back says, "Hey, Mr. Cathcart, come here. I got some note for you," or something. And they heard, they look. Say, "Are you Mr. Cathcart?" I said, "Yes." "Ooh, that's British. Are you British?" I said "Yes," and we became friends. And he invites me aboard ship. And he say, "Just before you leave I'm going to give you the whole outfit of the Scottish Highlanders." I forgot there was two orders. They gave me their swagger stick, so sometime they in the Marines. They wear long trousers. But they dress. They got those short skirts, and they say "You look. No underwear." (Laughs) It's against their regulations. Never wear nothing with their skirts. I was shocked. That's the Scottish. I forgot that Highlander. I still got the swagger stick, with the crown of England on it. They invite me aboard ship and they couldn't do enough for me. And I thought Scottish people were very tight. You know, they talk about the tight Scotch. When I was aboard ship I had everything I wanted to eat and drink. Oh, I had a wonderful time on board ship. And there was Scotch. And I had a few pictures taken with that uniform they gave me. The whole bit. And it's brand new, you know. That was stolen. The uniform, that Valentino outfit I had is gone.

JG: When were you in the Merchant Marine?

AC: That was quite some time back. That's when they used to have that President liners. You remember. That's when I was in the Marines. I could have gone around the world. I didn't do it.

HT: That was before you took the job with the pineapple company?

AC: That's the one before that.

HT: Did you do any other kind of work before you were in the Merchant Marine, or after the Merchant Marine before you went...

AC: No, I was mostly religious then.

JG: What did you do in the Merchant Marine?

AC: I was more or less kind of a watchman aboard ship. Go up and down stairs with a punch clock. Go all over and check for fires, and stuff like that, and take reports from different passengers. They get me and I take notes. They want deck chairs, or something like that. That's what I used to do. I didn't work hard on board the ship. I had an easy job.

JG: And that was just between here and the Mainland?

AC: Just between here and the Mainland. That same outfit. President boats, they used to go all around the world. I could have gone around the world. And I never did. Now I'm sorry. I just went along the West Coast. All the way up to Victoria, Canada down to lower California. To Mexico. Tijuana.

JG: Did you ever go into the South Pacific?

AC: No, I don't think I ever did. Great old days.

(Laughter)

HT: Were there any political events that have occurred that have influenced you or affected you?

AC Yes. You see, Prince Kuhio, we were always with him. And he belonged to the Republican Party and I'm still a Republican.

HT: Because he was a member of the Republican Party, is that why you...

AC: That's right. Lot of Hawaiians belonged to the Republican Party. And after that came the different mayors. They were Democrats. They turned Democratic. But I'm still a Republican. Since that time, Prince Kuhio was a strong Republican. He was the first delegate to Congress. From Hawaii, yes. He was our Prince.

JG: How did you feel about when they were doing the Hawaiian Homes? You know, when that was being formed in Congress? Did you do much talking or thinking about that?

AC: Was that homestead land on Molokai and all that?

JG: Yeah.

AC: I was all for it. I see some people come around getting petitions for it and I signed it. I was all for anything in favor of the Hawaiians. I'm all there. But I didn't go out and do active work, though I told 'em if they really needed me, I'd go out. They never came.

JG: Did you or anyone in your family ever get Hawaiian Homestead lands?

AC: Yes, yes they did. There's one of my uncles got it. Molokai. And I had that old home there. Had no termites, those days. The lumber was old, but not termite eaten. But they strong and better off then most lumber. So when he got his homestead land, he said, "No sense in letting that house just crumble." Say, "How about me taking the lumber?" I say, "Why, help yourself." So he built his home with my old home there. That L-shaped home I told you. L-shaped. And that's how he built his home on the homestead. I don't know who's got it now. I don't know. I think his children's got it.

And there's a family there that one of my cousins married that owns the land there right next to the Molokai Hotel. From the mountain to the sea. But across the road as far as the mountain, she sold it. The one towards the sea, she kept. Right next to the Hawaiian, that hotel there. Her land's is right next door, so when they try to buy that place she won't sell it. And the beach there is beautiful. And when they bring in the net, ooh, the beautiful corals, you know, and they just throw it away. It don't make any difference. I used to bring it home and give it to my friends. And they come back, they dyed it, you know. Ooh, beautiful. They think nothing of it. It comes in the net, you know, when they fishing. Beautiful coral. She's still there in Molokai. I forgot her name. Now she's married. Changed her name. When I go there, they seem to know me. When I'm down at the (Molokai) airport, soon as I get out of the plane, "Hey, come, come, come. You my family." Say, "How come? I never seen this person before." They married to one of my nieces or nieces' children. Say "Come, I take you home." How they know me, I don't know. Maybe the pictures they got of me when I was with them.

HT: You mentioned that you would go swimming because you were in the office a lot, so you'd gone to the Y (YMCA) to go swimming....

AC: Yeah, I used to go to the Army-Navy Y, too, and the Central Y. But I like the Army-Navy Y because they were more friendly to me. And they give me free towels, free locker. And even free trunks to go swimming.

HT: That's a good deal.

AC: He was a nice friend of mine.

JG: What office were you working in at that time? Where were you working at that time?

AC: At Hawaiian Pine.

HT: So you were indoors a lot.

AC: Yeah. Too much indoors. Doctor say, "Go out, go swimming. Get some exercise." That sedate life from religious things, too, yeah. Doctor can tell.

HT: Were there any other sports that you were involved in? Outside of swimming?

AC: Yeah, I like basketball. And I like golfing. And I like tennis. That was my three greatest. And swimming was the third. And I didn't get much swimming. I don't know why.

HT: Do you still do any of those?

AC: No, I don't any more. Since I got these ruptured ulcers, the doctor, he told not to (do) anything like that. So I quit. Oh, I like basketball. I like tennis, too. Great sport. Golfing's the third.

JG: You ever go watch any tennis?

AC: I used to. Not any more. On Liliha Street used to be a big tennis court there. Somebody's private home. And I went up to the home and I asked the owner. The owner says, "Anytime. Use the court." He says, "As long as nobody's using, you can have the court." Used to go up there and play all the time. Used to have rackets and all the kind. I gave it all away, because I just couldn't do it. I like the tennis the best, I think. Basketball is good, too. I like it.

HT: Are you living alone, now?

AC: I used to live with that blind cousin of mine. And he and I had a quarrel. He took off.

(Laughter)

AC: He's very moody. He's a very sharp tongue. Gee, whiz, for no reason at all he talk nasty to me. I said, "My goodness, you get out and give me peace. I can't take that no more."

HT: You like living alone better?

AC: No. I like company. I do. But I got a lot of dogs and cats. They seem to keep company with me. Sometimes I talk to the cats and dogs like they are human beings. Some people think I'm nuts.

(Laughter)

HT: They're your friends, right?

AC: Say, "How you doing, boy? What do you want now?" And all that. And you know some people think I'm nuts. They all around me. I talk to, they look at me and they see nobody. Just me and the dogs and cats.

HT: As you look back over your life and think about it, do you feel pretty satisfied with what you see? Or are there things that you wish you had done? Or changes?

AC: I wish the ways were like old times. They speak Hawaiian, they read the old Hawaiian legends. They have the old Hawaiian style. Their hearts

were open. Like they never starve before. Whatever the neighbor has, they share it with you. You share. And you don't see that any more. And everybody seem to be relatives. You call each other uncles and aunties. And they not blood relations. And they treat you like their own family. You don't see that today. I never saw that. All around my neighborhood used to be nice people.

HT: Everybody would get taken care of?

AC: Yes. Like my mother would maybe go to the other islands for some reason, and these people would take care of us when we were kids, while they're (parents) away. Those days are gone. I remember when I was grown up at the time, I was in my late teens. I used to go to Molokai. I used to go horseback riding. All the way to the other side. As I pass by, "Komo mai," they call, "Come in. Come and eat," and all that. They cooking, see. All kinds of Hawaiian food. Limu and stuff they broil. All that sort. Always, you never starve in Molokai.

But today it's all changed. You pass by, nobody knows who you are. There's a lot of strangers there since the homestead. Times have changed. That warmth of old Hawaii is gone. Like somebody told me, "You know why that's gone? You have a concrete jungle and everything is concrete. Hard and everything. And people are getting that way." "Is that true?" Somebody told me this, and I never forget it. I think that's right. Like they had old grass shacks. Lot of open spaces and that. People more friendly. But since this concrete jungle, you live in the concrete jungle, you go nuts. Get cold as the concrete. Somebody told me that and I never forget it. I thought that's true.

Everywhere you look, you could see the mountains. You could see the sea. Now everthing's blocked up with high-rises and everything. The highest building in Hawaii before, I remember, was the Aloha Tower. Now it's, ooh, way above it. Ah, three or four times higher. That was the tallest building in the Hawaiian Islands before. Now look at it. All high-rises. Terrific.

HT: Is there anything in your life that you look back on you think you might have done differently if you had known what you know now?

AC: Yes, I wish I was still in the religious order. I would have acted differently. I would have tried to form a charitable organization of some kind. To help the poor. Especially the orphans. Those in need. There's a Catholic organization like that now. The Catholic charities or something. They never had that before.

And messages was hard to go, yeah, in those days. No more telephone or wireless or anything like that. Now they have everything--modern. You can have a telephone, call the Mainland and speak right through. Not like before. Was all long distance. You had to get the operator to get anywhere. And if you call from here to Kaneohe, there was extra charge.

That was long distance before. Not now. Anyway, I used to have relatives at Kaneohe, living. And I call them up they used to charge it to the phone bill for long distance. Now they don't. Great old days.

It's a sad thing the language is dying out. That seems to be my greatest regret. Some can understand but they cannot speak it. There's some that don't understand and don't even speak it. That's the worst.

JG: Do you have any ideas about how the Hawaiian language might be preserved? What tactic would you use?

AC: Teach it in the school, I think. Don't you think?

JG: At what age do you think it would be a good idea to start?

AC: The younger the better. They more impressive when they're young. Like Leialoha Perkins. One of the boys speaks very good Japanese, and the mother encourages it. And I'm all for it. Learn all the languages you can. Regardless. He speaks good Japanese.

JG: How do you feel about things like Kahoolawe?

AC: I think they should return it to the Hawaiians. Been destroying everything Hawaiian. They should preserve the Hawaiian things. Little by little Hawaii's all going. That island, I think they should preserve everything. They should plant everything Hawaiian on it. Breadfruit and coconuts and what have you. Make it more Hawaii. Because we're losing all that. It's going, going, going. Once it's gone, it's gone. You can't bring it back. A lot of tourists tell me that. I used to go out. I used to meet people when I was in the Mainland. And they come down here they stay in the different hotels and they invite me up there. Come here, they want to see things Hawaiian. They say, "We want to see things Japanese, we go to Japan. Where's the Hawaiian things here?" I say, "Go to the museums." "Oh, yeah." They say, "That's not enough Hawaiiana, you see." Even the Mainlanders see that. They want to come to Hawaii, they want to see things Hawaiian. Here they don't even hear the language. It's pitiful. And those people, they have minds so they know that's true. I go to Japan, I want to see the Japanese culture, see their dances, their language. That's why I go there. They came to Hawaii, they want to see things Hawaiian. They don't see it. It's all gone. It's all imitation. It's all put up to please the tourists. Not really authentic.

HT: Do you feel you've done pretty much in your life what you would like to do? Or accomplish?

AC: Yes, but I get no encouragement. Alone it's hard. You have to get a group. You know, that stick together. That's an old Hawaiian proverb. Those that stick together will get ahead better than those that go alone. That's one thing about the Hawaiians, they don't stick together too much.

(Laughter)

HT: If you'd had more encouragement, more support, what kind of things do you think you might have wanted to do?

AC: The first thing, I would try to promote the Hawaiian language, 'cause that is dying real fast. If that lives on, then I think everything else will come with it. That's the main source of Hawaiian things. And to preserve everything that is Hawaiian. The heiaus, all the mystic places, the shrines and all that. The hulas, the meles, and all that, you know. I like to preserve all that. Anything Hawaiian, I'm all for it. And it's all dying out.

Like the old Hawaiian chants, you don't hear it any more. The ones I used to hear when I was small, no more. I wish I'd have written all that. There's all kinds of hulas, the ordinary hula, the holoku hula, and the most sacred is the temple hulas. That's very sacred. That has a ritual to it. Every girl that's in that hula gang has a shrine of her own. And they have all kinds of things on it. Each girl has one. And if she did something wrong, like, even you touch a man. Not even touch a man. You touch a man, the thing would fade. And they know right away. The hula master would know you did something wrong. You broke the rules. You have to start all over again and not only you. The whole troop is guilty of one. Your fault. You see they all have to organize again and pray and ask forgiveness. All kinds of stuff. Go through lot of ceremony till they get the sign and they build their shrines again. And in that kind, when women has menstruation they cannot dance. It's desecrating the rites of the hula, and they're separated. Peculiar.

JG: What kind of shrines would they have built? What were their shrines?

AC: Oh, to all the different gods, goddesses.

JG: But, physically, what did they look like?

AC: Oh, it's all piled up stones. You've seen the old ancient heiaus. And then, I don't know what they call, these bullrushes. It's all spread on top of it. And then they matted it and they have a special altar that's sacred. And within certain limits only certain people come close to it. There's all kinds of heiaus. All different kinds of gods. Gods of agriculture. This and that. All different heiaus.

HT: So right now you're really concerned about influencing things to preserve what you can?

AC: That's right. I'm all for it.

HT: How do you feel about your life right now at this point?

AC: I feel kind of discouraged in a way. No backing. They don't stick together. Like Tom Manupau, yeah. He was always close to me. Ask me all kinds of questions. I used to answer. Now he doesn't care.

JG: Apparently he's working. He's been studying with some old lady in Waikiki that lives closer to him, I gather.

AC: I haven't heard from him in a long time. He used to come here quite regularly before and he ask me all the different ways to pronounce the Hawaiian words that he's heard. And how you say this word in Hawaiian. And all that. And I used to tell him. He'd take it all down in notes. I remember one time he was at the meeting and he was writing down and Aila got mad at him. Aila was wrong getting mad at him. He's trying to learn Hawaiian. That's something we're for. I encourage him. I can't understand that man (Aila).

HT: So right now on the doctor's order you've got to take it easy.

AC: Yeah, mentally and physically.

HT: And financially you can make ends meet but the medical bills...

AC: They're still coming. Yeah, I have to squeeze here, squeeze there. To get along.

HT: And you're still interested in working to do what you can for the Hawaiian...

AC: Yes, anything to promote the Hawaiiana. In anyway, shape or form. I'm all for it. 'Cause you look around. There's nothing Hawaiian any more. Where is it? Even the Hawaiian lodge I belong to, I go there and speak Hawaiian and these old Hawaiian ladies can't speak Hawaiian.

HT: At different ages, people's outlook on death changes. Do you think about that?

AC: Yes, there's a lot of changes. I notice that. It's so conspicuous. All over. Everywhere I look. Not like before. And every Hawaiian knows the chants of all kinds. The joking kind is somehow really sexual, you know, just to make you laugh, yeah. Has a double meaning. Has nice words to it, but only those that understand the dual meaning would laugh. To me, "What were they laughing about?" And when I think deeply, "Oh, I see what it mean." You see, it has a double meaning. The Hawaiians are great with that. There's a song that sounds so beautiful. It still has a bad meaning to it. It's not hard to disguise it.

(Laughter)

AC: And each Hawaiian monarch, or person of chieftain blood, they have their whole chant. Even to their privates. They have a chant on it. Ooh, vulgar. But it's not vulgar in Hawaiian. They accept it (as) a part of their culture.

(Laughter)

HT: It's part of them.

(Laughter)

AC: They run around naked in old Hawaii. It's nothing wrong, but today, wow! There's one woman, she like me so much. She's young. And then she had a funny dream. And she says, "You know, my dream, I'm supposed to make you a feather cape. But the designs, I don't know." She says, "Give me the designs and I'll make it." I say, "What are you going to make it out of?" She says, "Oh, I'll get pigeon feathers and dye 'em the colors of your ancestry." I never seen her again. She works on feathers. Feather leis, feather capes, all that, and the kahilis, she used to make. She used to revive the kahilis from the palace.

The old ancient kahilis. And they were tabu kahilis. You got to know how to handle it. 'Cause the bones are conquered chiefs' you know. The handles of these kahilis. Like people go under the shadow of the kahili they get knocked down but fast in the old days. Remember? After all the different funerals. Only those that are....you got to know your prayer to handle the kahili. To get under the kahili or step on the sacred mats that they had around the exposed body of an alii.

Yeah, I was with Liliuokalani's funeral and Kuhio's funeral. I was an honor guard for both of them. But the last was who that died now? Oh, was Kuhio's wife. And they say she's not alii and that, came to find out, when she told my mother who her ancestors, she got alii blood. They said she's not alii, because she's only alii by married to Kuhio. She has. When she told me her genealogy to my mother, she (my mother) says, "You are. You tell 'em. Tell 'em I said so and I can prove it." Was proud after that. She held her head high. Before that she was a little shy. My mother knows her genealogy. All the Hawaiian chiefs supposed to know their genealogy. It is part of their bringing up. So you don't over step their rights, they don't over step yours. You can tell 'em where they belong, whenever. They were all well taught among the higher caste of Hawaii.

HT: So some times do you think about death?

AC: Yes, I do in a very religious way.

HT: What does it mean to you?

AC: It's life everlasting. And if you die without sin then you're with God. If not, it all depends on the seriousness of the sin. Sins are all forgiven, providing you have true contrition,sorrow for your sins. And a firm purpose to amend your life, not to do it again. Then you're forgiven. That's what I was taught.

HT: You're still a Catholic?

AC: I still am. I learned a lot from the Catholics. Especially when you hear about these special Fathers are the missionaries that come. The Jesuits. You hear about the Jesuits. You can learn anything from them. The're well-versed in anything at all. 'Cause I went to a Jesuit meeting one time. They always wear their robes. Something like St. Anthony, you know, big crucifix on the side. They are wonderful people. They have to have a college degree to join that relgious order. If they haven't that college degree they cannot become a priest in that order. They teach in the biggest of universities, Jesuit universities. All those big Catholic universities, they are the teachers. Yeah.

HT: How does your future look to you?

AC: I don't know. Like I was told not to think about this, you know, and take it easy. Ah, I don't think too much about the future. As long as I keep myself, religiously, you know, in good order, I feel satisfied. I don't worry too much. I used to think about this, think about that. Ah, it's waste time. Doesn't do any good, no matter how you think it. I used to go to all kinds. Do you believe in metaphysics, in ESP (extra-sensory perception) and that? I used to go to all those kind of meetings. And I learned a lot. And a lot of it is in Catholic philosophy. Like transcendental meditation. Get way above yourself. Leave all your worldly thoughts and feelings behind. Transcend your thoughts; one with God. And it's healing. It's good for the mind, for your soul and all that. I believe in that. Catholics teach that, too. You go for meditation and prayer. Solitude. I was taught that long before I read those.

I used to go to all kinds of meetings. These Bahai faith and people from Tibet and all that, you know. I used to go to their meetings. I met a lot of those Tibetan priests. And I used to go to these Buddhist meetings to learn about their philosophy. Buddhist philosophy is very much like the Christian. And the old Buddhist people, they say, oh, the Catholics and all the different religions got their start from Buddhism. They teach very much the same. Like the Catholic philosophy and the Bible says, "As you sow the good seeds, you shall reap good seeds. And then from the harvest from one good seed come many good seeds. And if you had sow bad seeds, by the time of the harvest you will harvest bad seeds."

END OF INTERVIEW.

BIOGRAPHICAL SUMMARY: ELIZABETH ELLIS, teacher

Elizabeth Ellis was born March 20, 1904, in Hamakua, Hawaii. She was the child of a pure Hawaiian mother and a Caucasian-Hawaiian father and was hanaied by her maternal grandparents. Her grandparents raised her Hawaiian-style, apprising her of many customs and cultural traditions. At the time of her grandmother's death when Elizabeth was 12, she returned to live with her parents in Pauhou and later, in Olaa. Her father was an engineer with the plantation and her parents had assumed haole ways which caused cultural conflicts within Elizabeth.

She graduated from Olaa High School and went to Normal School to become a teacher in 1921. She returned to the Big Island and taught in Honokaa, then on Kauai where she met her husband. They married the following year, in 1927 and moved to Hilo. She continued teaching and had a son and a daughter.

The family moved to Honolulu in 1940 so their daughter could attend Kamehameha School and because Mr. Ellis had been offered a job at Pearl Harbor. The Ellis' are both retired and active in church, Hawaiian, and other community projects.

Tape No. 2-7-1-77

ORAL HISTORY INTERVIEW

with

Elizabeth Ellis (EE)

April 17, 1977

Alewa Heights, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: First thing I'd like to know is how much Hawaiian are you?

EE: I'm half-Hawaiian.

JG: Your mother was Hawaiian?

EE: My mother was Hawaiian. No, I would be more Hawaiian 'cause my father was half-white. And my mother was pure Hawaiian.

JG: So that's three-quarters?

EE: Yeah, three-quarters.

JG: What is your full name? Your Christian name, your Hawaiian name, your family name and your married name?

EE: Now my name is Elizabeth Nalani McMillan Ellis. I'd like to tell you how the name McMillan came into my family. My father was born the son of Henry Mersberg. But he was adopted by an aunt, Mrs. Spencer. And later on...

JG: Thomas Spencer?

EE: I don't know what Spencer. But anyway, this Spencer died and Daddy took the name of Spencer when he went to school. Then she married and this Mrs. Spencer lost her husband and she married McMillan. And that's t name I took. You see, that's how I became McMillan. So Daddy had really his own father and two hanai fathers. Grandpa had no children by this woman he married and so when he wanted to educate one of my father's children, I was it. So I took the name...

JG: The "Nalani."

EE: Nalani was the name given to me by my grandmother.

JG: Why was it given to you, do you know?

EE: I really don't know. To me, now that I am beginning to delve into the language, Nalani is really the ending of a name. It must have been another part to the name. But Nalani was the only part that I remember. And it

is only recently that I have used the name Nalani because I thought I had no Hawaiian name. But in my consciousness I kept saying, "Gee, I think that's my name." And sure enough, when I went to get the birth certificate, it's there, Nalani. The name Nalani.

JG: So you're now using it?

EE: I'm using it more now than I ever did before.

JG: Now I understand that you were hanaied by your grandmother.

EE: My maternal grandmother.

JG: Can you tell me why or how, or some of the aspects of being hanaied?

EE: In those early days, the mothers of the daughters who had children felt lonely because the children had grown up and left the home. That was one reason why they wanted to bring the children back to the home. The moopunas. And another was that they wanted to help their daughters so they would not be too held down with the children. That was another reason. And of course they love to have children. Old folks always love to have the young ones around. They were not a bother. To them, we were not called by our names. It was always "baby."

JG: Where were you born?

EE: I was born in Paauhau, Hamakua, Hawaii.

JG: And was that where you were raised?

EE: Well, part of the time I went to Paauhau because my father and mother were on the plantation. The other part of my life, most of the time, I lived at Kaapahu.

JG: What's the name again?

EE: Kaapahu. That is in Hamakua, too. But we call it the bush, because it was in the upper part of, you know, the country.

(Laughter)

EE: So, we always went home to the bush. That means Kaapahu. Hardly any families live there. Just a few families here and there. Scattered, you know.

JG: Were both of your grandparents alive at that time?

EE: Oh, yes.

JG: What did your grandfather do?

EE: He was retired. He wasn't doing anything.

JG: Had he worked on the plantation?

EE: No. Never did.

JG: Was he a seaman, or...

EE: No. You see, they lived on the land, and that was what he did.

JG: He was a farmer.

EE: That's right. Everything that we ate came from the land. He grew our taro, potatoes, bananas, passion fruit, yams, peaches, pineapple, everything came from the land. But my mother sent things for us that came from the store, from the plantation. Like sugar, cracker. Once in a while...

JG: Saloon Pilots?

EE: The Saloon Pilots, uh huh. They come pretty often. Some butter, the salt, those things came from the plantation. Once a month my mother would send us a supply that would last us all month. But we ate from the land.

JG: Then certain staples were brought to you from the plantation store?

EE: Uh huh.

JG: What's your earliest memory of the house that you lived in, what it was like?

EE: It was a house, just like my house now. It had three bedrooms, living room and parlor, and a nice little lanai. Kitchen, dining room.

JG: Did your grandmother cook in the house or outside?

EE: She cooked in the house. But my mother used to tell me that before we lived in this house when I was younger. I don't remember that. We had a house that didn't have a kitchen. And it was a two-story house. The upper story was used for sleeping and sometimes eating. And to go up into that upper story, we had to come from an outside stairs. The lower part was used for cooking and different things, you know. Storing of wood, and her lauhala, because Grandma was always weaving. Things of that sort. And they had a little cook place, where the food was broiled.

JG: Charcoal?

EE: Yes, with wood, you know. They would build up their charcoal. I have a faint memory of Grandma broiling breadfruit on this charcoal when it was matured. Oh, delicious.

JG: You cut it in half and put in on...

EE: No, the whole thing was placed on the coals and she would watch it and she would turn it over; turn it this way, turn it that way until the whole outside was black.

JG: What did she use to turn it with? Her hands, or a stick?

EE: With a little stick, or a little paddle. You know, I remember her hitting it that way, and then turning it over. Got too hot, well, she had something to keep her hands from burning. She also cooked taro leaves. You know, people these days don't cook it that way. She would make a bed of ti leaves and put the taro leaves and made it flat after it was heating. And then wrapped it all up and stuffed wood, pins to hold it, you know, like we would with the turkey, and that went on the coals. And was turned over and...

JG: Did they go directly on the coals, or was there a rack over the coals?

EE: Directly on the coals. It was hot. And over and over, because the stick, you see. Sticking up. So that by the time the outside parts was all burnt, the in part was cooked. And then they opened it and it came out in a sheet like you do a pie. And then it was cut in little strips. Delicious! I have never tasted that since, you know---that, we cook indoors, 'cause it's done outdoors.

JG: What about cooking meat out like that?

EE: When it was meat, she used a pot. Iron pot, those iron pots. She used for cooking.

JG: She didn't lawalu?

EE: Not the meat. The fish, yes.

JG: Now did she wrap that in ti leaves, or what?

EE: In ti leaves.

JG: Lots of layers?

EE: Lots of layers and back and forth until it was done. No frying. I didn't see her use a frying pan. Always broiled or boiled or steamed. Like for example, we ate the tops of the popolo. And that was picked, washed clean and put 'em in a pot. No water. But she heated these cooking stones, especially for cooking. And she threw those in, covered that, left it there for a few minutes, and when the leaves wilted, it's done.

JG: What kind of stones were these? Were they like luau rocks, only smaller?

EE: Only smaller, uh huh, smooth rocks. They weren't...

JG: They weren't the porous ones?

EE: They weren't the porous ones; they were smooth rocks. Let's see, oh, about that size.

JG: The grey ones.

EE: Uh huh.

JG: You say that size would be about, oh, an inch and a half, two inches?

EE: Yeah, two inches by maybe four inches.

JG: Where did you get them?

EE: From the rivers.

JG: What about the cooking in the house? Did you bake, or...

EE: Later on, yes. I remember when we had that big house with the kitchen in it, there was no baking. Grandma didn't know how to bake.

JG: You didn't use any breads at all?

EE: Breads we got from our Portuguese neighbor.

JG: Did they do this commercially?

EE: No.

JG: They just shared.

EE: They shared, because we didn't have any bread and we had something they liked, so we just gave them what they wanted and they gave us bread. And that's what we wanted most of all.

(Laughter)

JG: Did they have one of those stone ovens, or did they bake in the house?

EE: I don't know. I never saw a stone oven in that area where I grew up as a child. It was after my grandmother died and I moved back home with my mother that she used to go to the Portuguese camp to bake our bread in those great big stone ovens.

JG: Oh, she used their ovens?

EE: She used their ovens, because, you know, the ovens of the wood stoves were too small. And she usually baked quite a bit for us for the week. She baked once a week.

JG: You remember how they built up the heat of the oven and built the fire of the Portuguese ovens?

EE: Yes. They took firewood and put it in there. Because it just had a little

hole, enough for the bread to go in. And they had a kind of screen-like thing--flat--and that's how they place the dough on and stick it in.

JG: Kind of a big spatula?

EE: That's right, and the dough was placed on banana leaves and all went into the oven, see.

JG: You mean the spatula was placed on the banana leaves?

EE: The banana leaves were placed on the spatula-like thing and the dough. Then they put it in. But before they did that, like you say, the oven was heated by burning wood in there. And after the oven was heated, then they raked away all of the coals. But it already was heated. Then they put the bread in it and they had a cover (for the door or opening).

JG: How many loaves of bread could you put in there at a time?

EE: Quite a number. I would say six or eight. And they were not small loaves. They were these great big round loaves. Portuguese loaves.

JG: And that one heat would keep it hot enough for the entire...

EE: For the entire baking. Sometimes, when mother went to the camp to bake, she was not the only one who baked on the same day. Her friend, too. Sometimes three. So that the heat continued for the three people.

JG: Was the crust real crunchy or was it real soft?

EE: Oh, it was crunchy; it was beautiful. It was just delicious. And we kids sat around and waited for the bread to come out, you know, and they had us sitting at a long table and everybody with a bowl of milk, sugar and butter. And when the hot bread came out, oh boy, that was our delight.

JG: That was your treat. Was there a certain day of the week that your mother baked?

EE: Yeah. It was during the weekend, because there's no school, you see, so we all went along every Saturday.

JG: Was this kind of a formal thing, or was this sort of an informal thing where she traded with the neighbors for the bread?

EE: Informal.

JG: You didn't deliver them so much milk or something?

EE: No, no.

JG: What about dairy animals? Did your grandfather and grandmother keep any kind...

EE: No, we had no cows. In my childhood, I had very little milk. And it's a wonder that I still have my teeth.

(Laughter)

JG: Well, you probably had a lot of poi and other high calcium...

EE: Yes, we had poi and I even helped Grand-daddy--Tutu, as we called him--pound poi. I used to love it. He had this long board and he placed a small one right beside it for me. Because I love that, you know, the rhythm, when all of the taro had been all mashed and a little water put in. And then, it was a kind of a dough. I loved to do this kind of a thing.

JG: How did he cook his taro?

EE: In great big cans. Cans and big pans that we had, you know, those, what do you call those pans? Big tubs, I think we call them today. Sometimes in great big kerosine cans that had been cleaned out. And the taro was so big, not like the taro that we buy in the stores today. Why, sometimes just four taro would fill up the pan. He had to cut it down, 'cause it's big. The taro's just big.

JG: Do you remember any of the names of the taro that he grew?

EE: One particular one only. And this was grown just for eating, not for pounding. It was yellow in color, yellow. It was called mana. And Grandma raised it just for eating.

JG: You just steamed that and what, fry it?

EE: No, we boiled it the same way we do any other taro. And eat it hard.

JG: Just sliced.

EE: That's right.

JG: How long did that pounding last? How often did you pound taro?

EE: Once a week.

JG: Was that a certain day, or just kind of...

EE: Any time when Grandpa thought this was the day to pound when we needed more poi.

JG: What about fishing?

EE: Yeah, that was interesting to me, too. He (Tutu) was always working about his farm, you know, working in the field weeding his taro and weeding the pineapple or some of the things of that sort. He would mend his nets.

And certain mornings he would get up and he would gather all these things. And of course, we weren't supposed to ask him, "Where are you going?" If he's ready to go and we came by and say, "Where are you going to go," he just threw it down and that's it. And when we asked, "What is the matter?" And he says, "Never ask me when I'm going fishing, 'cause that's bad luck already. I can't catch fish. So what's the use of going. I might as well stay home." So whenever we saw him getting ready, we kept quiet. We wouldn't ask him where he was going. Now another thing that impressed me---well, of course at that time I used to think it was superstition. He would look out on the horizon, because we lived, as I told you, out in the bush, way far away from the sea and he had to walk quite a distance to the ocean. And he'd say, "Ah, that's where I'm going next time I'm going because if I want eels I can see them and can get eels." Another fish, he'd say the same. And I'd say, "How do you know that's where you can catch the eel fish?" He'd say, "Can't you see these marks on the horizon?" And to me, it was just nothing, you know. But everytime he went, he always had it. In that particular place there, eels. He wanted another kind of fish, where he had pointed out, that's where he got it.

JG: Did he ever take you fishing?

EE: No, no. I was too young.

JG: Was it because you were too young, not because you were a girl?

EE: No, because I was young.

JG: What about dried fish, did you help do that, or...

EE: No. They did all of that.

JG: Do you remember how they went about drying it?

EE: Yes, they salted it, and then dried it. They made their...

JG: In a crock?

EE: In a crock. And then washed it off the next day and put it out.

JG: They left it soak over night in the brine?

EE: In the brine. And then they would always put it in a screen. Because, you see, the flies would gather around it. It was nicely done. My grandmother was very particular about the preparation of food. Now, our neighbors were tutus, too. They were not as particular. Take for example, the poi. Whenever Grandma mixed her poi, it was always strained. The other people didn't strain theirs.

JG: How did she strain it?

EE: In a poi strainer. We had a poi strainer. The type that we use today.

They had it then.

JG: Could you describe that?

EE: Well, first you get your poi all mixed, where it's soft enough consistency that you can eat. Then when it's all done, then she laid the strainer in another bowl. And you poured all of this into that strainer. And you held and you just twist it.

JG: It was a light-weight muslin?

EE: Almost like cheesecloth. You know, porous enough so that the holes are big enough. And then when it's all out, you will find that there are little things in there. And those were the things that Grandma didn't want in her poi. And so, of course, some of the Hawaiians used to say, "Oh, she is trying to impress people." But no, that was the way she always...she had a saying, "Hana ino ka lima, ai ino kou waha," which means, "If you prepare things in a way that is not clean, you gonna eat dirty." You see, that's the meaning of that. "Hana ino ka lima, ai ino kou waha." But if you do it clean, you gonna have clean things. That was Grandma's saying.
Another thing, when Grandma taught me how to mix poi when I was a young girl, she always said, "Don't put too much water when you're mixing your poi. Just a few drops of water." It took longer, but when the poi was all mixed, it could draw. Now poi that falls in a lump, like when you're making pancakes, that's not good. That means too much water has been added into that. You must add just a few drops. Do it that way. Do it that way and it tastes better. I remember when Betty (EE's daughter) was a year old and we gave a luau for her. And the poi came from my uncle. By that time, we were buying our poi. But they were still pounding theirs. And he said, "I'll bring the poi." And he mixed it. Hawaiians that came to the party said, "Oh, this poi is so delicious. Did you mix it?" I said, "No." "Who did?" I said, "Uncle." "We thought so. Only a Hawaiian can mix like this." You know, those kind of things. So I thought of my grandmother telling me how to mix poi. She always says a housewife who is careful, who wants to eat good poi, will take time in mixing her poi. But a lazy housewife will put a lot of water and ruin her poi. And I still mix poi that way.

JG: A few drops at a time?

EE: Uh huh. Few drops at a time.

JG: Even with the commercially made poi, it makes a difference?

EE: Yes.

JG: What would you say was a typical breakfast? What kind of foods did you have in the morning?

EE: We'd have our poi, and tea, kookoolau tea.

JG: Oh, you had kookoolau?

EE: That was our tea. Oh, I used to hate it. I just hated it. I don't know why. Because, you know, as a little child as I was growing up, we wanted to be different. At that time we were made to feel a little ashamed that we were Hawaiians. And we wanted to be haoles. We wanted to be a haole.

JG: Was this because of the way you were treated in school?

EE: No, not so much in school as the---I think the plantations had a lot to do with that. They were segregating people. According to your ethnic background; Japanese, Filipino, Hawaiian and so forth. But because my father was a skilled laborer--he was assistant engineer on the plantation--we lived in the haole section. And we were accorded that kind of respect, because of his position. But to us, we still felt that they treated us as though we were Hawaiians, not quite their equal. You see, not quite the equal of the white man.

JG: Do you remember how that showed up? Was it maybe, who they invited to parties...

EE: That's right, in their social lives, their social things.

JG: It had more to do with the day to day life than on his working there?

EE: Right. After Grandma died and I went home to live with my mother on the plantation, I was 12. I became more and more aware of that kind of thing.

JG: When you lived with your grandmother, it was a little less obvious?

EE: That's right, exactly. I became more aware of it and I think that was the reason why I began to say everything. I wanted to live the way the haoles do. That's the way the haoles do it. We want this kind of dishes, because that's the way the haoles eat, on those dishes. Even when Grandma was raising me, many a time I would say to her, "Let's eat at the table." "No, no, no, we eat on the floor." I'd say, "But you know, I'm haole." I would say to her, "I'm haole." (Laughs) And she would shake her head.

JG: Where did you go to school? When you were living with your grandmother?

EE: We went to a little school called Kaapahu School. And only the children from around there came to that school. I walked to school, or sometimes I rode horseback.

JG: Was that mostly Hawaiian children, or...

EE: No. Hawaiians, Portuguese, Japanese. We were not plantation workers. They were folks that lived on the homestead.

JG: Even the Orientals?

EE: Even the Orientals. The Orientals at Kaapahu, the Oriental children, their

parents worked for someone else. This is what they did. They took the land of the people and worked on the land on contract. You see, when the cane is grown and is harvested, then they would share in the profits. That's the way they did it.

JG: Kind of sharecropping?

EE: That's right. And their children were the ones that went to school.

JG: How many grades were there in that school?

EE: Up to the fourth or fifth grade, I believe.

JG: What were the teachers?

EE: My teacher was Portuguese.

JG: Local Portuguese?

EE: Yeah. Educated here at the Normal School in Honolulu. The principal was Portuguese. There were only two teachers there.

JG: Did they make a distinction in the children because of their ethnic background?

EE: No, they never did, never did.

JG: So your community was pretty much all Hawaiian, Portuguese, Oriental, but not much in the way of haoles?

EE: No. There were no haoles. It was when I left Kaapahu School to live with my mother again, after Grandmother died. Then we came in contact with all...

JG: You went to visit your mother and father...

EE: All during the summer. At vacations.

JG: So you were picking up on these differences when you were with them in the summer time?

EE: That's right.

JG: I'm leading up to a story you told us before, that's why I'm asking these questions. To set where in your mind these things came from. You told us out in Waianae one day about eating on the floor and the care of the mat. I wonder if you'd repeat...

EE: Okay. Now as I said, Grandma always wanted to eat on the floor. She was more comfortable on the floor, I guess, being raised that way. So she had a mat that was specially woven for a table mat. And it was two

and a half to three feet wide, to about six feet long. And this was always rolled up, then put on the floor and all our food went on it. And then when we were all through eating and everything else was put away, we'd wipe it and dry it out a little bit and brought it in and rolled it all up again and put it away until it was time to eat again. Then out came the mat. It was our table cloth.

JG: When you ate on the floor, first of all, did you wear shoes in the house or did you leave your shoes outdoors or...

EE: We went barefoot. All the time. Hardly wore shoes.

JG: On this floor mat, would you just describe a typical place setting, or, I mean, how it would be set, what dishes...

EE: In those days, Grandma had learned from her daughter--my mother--and because Mother had gone to school, and had taught her that it was not sanitary for everybody to eat from one big bowl of poi. So we got into the habit of having our poi dished out in the individual bowls. We all had our individual bowls, and we had our plates. We had no forks or knives, but we had spoons, so we ate with a spoon and a dish.

Say we had stew. Okay, that was put in the middle. And then we served ourselves from it into our little individual dishes. We never ate like some other folks did around us. Just this big bowl of poi and the stew, maybe in two big containers. 'Cause we were taught that was not sanitary.

JG: When they had the big bowl of stew, did everybody eat out of the bowl? You know, the other families?

EE: Well, they would just, you know, everybody take your share, and the next one come. They all ate from this one plate. It was neat.

JG: But each one had their own spoon and they just dipped in...

EE: That's right.

JG: Instead of dishing out of their own dish?

EE: Yeah. And same thing with the poi. And we still have some relatives who ate that way even when my children were born. And so once a month, I would say to the children, "We're gonna eat tutu style." And they would say, "What is the tutu style?" I say, "Just wait and see." I didn't have a mat, so I put a table cloth on the floor, and had one big bowl of poi. But I gave them individual plates for their stew or fish or whatever they were gonna have. I say, "Okay, you put your fish in your own bowl, dish. So we're all gonna eat from the same bowl of poi." I say, "Have to do so, because someday we're gonna go to their house. And when they ask us to eat, and if you put up your nose and you say, 'No, where's my little bowl of poi,' you're going to offend them. So you're gonna learn to eat that way. Okay?" They would say, "Okay." So we'd all start. They loved it. I forgot when the next month rolled around, "When are we gonna eat the tutu style?"

(Laughter)

JG: Did you eat your poi with your fingers or with a spoon?

EE: With a spoon.

JG: At your house, what kind of poi bowls did you have?

EE: The regular---they were white...

JG: China?

EE: Yeah. Porcelain, I guess you would say.

JG: You were also telling us that time in Waianae about how you sat down and how you used your fingers and...

EE: That's very important. I used to sit this way all the time, kind of...

JG: Sort of like the Orientals with your feet...

EE: That's right.

JG: ...tucked under you.

EE: And my sisters whenever they visited, when she taught us, all of us, she would always sit this way. Oh, second sister and the next one.

JG: Cross-legged.

EE: Yeah, the way we did when we were sitting there. (Referring to herself and the interviewer who were sitting on the floor cross-legged.) And I always felt uncomfortable sitting that way, so I was more comfortable sitting the other way and she would just say, "Why don't you sit the way your sister's sitting? And watch the way she's eating. She's eating so gracefully. You're just eating in a hurry and picking here and picking there." And I said, "Well, I'm not her. I'm just doing it my way." So Grandma would say, "You know, if you'd lived in the olden days where the aliis would be going around, they wouldn't even give you a second glance. But they would at your sister, because look at the way she's sitting. Graceful like a woman should." So I say to her, "Oh, I don't care what those ugly looking kings are." Or alii or whatever you call them. 'Cause I didn't know.

I had seen their pictures, because Grandma, in our living room had a picture of all the kings and queens and all their relatives. I don't know where she got these, but she had them. And she would point them out to me. "This is so and so." But there were two pictures that impressed me a lot and one was Princess Kaiulani. And the other was Princess Ruth. She thought Princess Ruth was the most beautiful and I thought otherwise.

(Laughter)

EE: Another thing that she was always getting after me about was eating too fast. And that was why I was not building up. I was so thin. And my sisters were slow eaters and they were more relaxed. And so naturally they had a better build. And she would say, "Oh my, you'd never be chosen by any of the men of high birth, because look at the way you eat. You're so thin. Look at your sisters and how nice they look and everything else, you know." And I say, "I don't care. 'Cause I'm a haole."

JG: You had an answer for things.

EE: Oh, it was terrible. I was always that way. Terrible. Saying those things. But you see, I don't know what gave me this idea that I wanted to be a haole. I think it was because when I went to live with mama on the plantation, the most beautiful houses and yards were occupied by the white man. And all these people who were living in the camp, they were just houses in a row. You know, they were just houses. They were not homes. And the others were. And my mother had a beautiful home. She had a man who came and did their yard and everything else, because that was due my father because of his position. So I guess that was why. When I think of it now.

JG: I want to ask more about the food thing and then I want to ask more about how your grandmother kept developing these ideas in you. Were there any other kinds of food etiquette that you were taught with your grandmother, especially as it would relate to eating on a mat?

EE: Yes, now this is one particular thing that sometimes I would say, "Umm, something in this food." And she say, "Don't say that." She'd say, "In the early days when you were eating and you found something in your plate, that would disgust the rest of the people who were eating. You are not supposed to say anything. You are supposed to just push it on the side and continue eating as though nothing was found in your plate." And of course, I would say, "My, I think I'd stop eating." You know. She'd say, "And then you wouldn't have lasted very long had there been an alii there that may have caused your death." "How?" "Because you're not supposed to say anything like that. You're supposed to be very quiet. Only the alii can talk. We, the people of low birth, are supposed to keep quiet. Not say very much."

JG: Were there any particular seating arrangements that were considered proper?

EE: Yeah, Grandma always sat at one end of the mat and Grandpa sat at the other, and then we sat in between. And even with my father and mother we always sat that way. Eating together. That's one of the things I miss these days. With big families, where you have a father and mother at the head of the table and then the children in-between.

JG: We already asked you about breakfast. What about lunch and dinner? What were typical meals that...

EE: Usually poi and whatever went with that.

JG: With poi. You had a light lunch, or a heavy lunch, or...

EE: Usually light.

JG: You were talking about stew. How did you make your stew at that time?

EE: It was usually cooked the Hawaiian way, you know. They call it Hawaiian stew. They took the meat and they cut it and boiled it. And afterwards they thickened it with poi. That was their thickening. That was their stew, poi stew.

JG: Did you put any other vegetables into it?

EE: Once in a while, yes. Sometimes they added to their stew, they added the luau. They still cook it that way today. Other times they used the haha, that's the stem part, the stalk. We didn't have carrots. We didn't have beans. I didn't know what those vegetables were in my childhood.

(Laughter)

JG: What kind of vegetables? I know that you said that (you) ate the popolo.

EE: We ate the young shoots of the potato, the leaves. And we had all the parts of the taro, the leaves and stalk and the flower.

JG: And the flower?

EE: And the flower. Those were the only type of vegetables I remember eating.

JG: You didn't eat any other greens? You didn't have sweets and things like that?

EE: Uh huh, hardly. When we came home from school, Grandma always had a pot of lima beans. We used to have those growing right along the side of the river. Great big pots, all cooked. And that was our candy. We ran around playing with these things in our hands. And mangoes, or peaches or banana.

JG: Now what kind of peaches? Canned, fresh?

EE: No, fresh peaches. They grew there. See them now and then. They're white peaches. They're small. They weren't very big. About this size. (Indicates just over 1½ inches)

JG: Little ones.

EE: Those were the only things we ate. Hard to get candy. Oh, my, that was

the biggest treat there was in our life. And we would only have it, maybe once a month when my mother sent the staples from the store.

JG: Did you grandparents ever go shopping at a store?

EE: Never did.

JG: Were there ever peddlers or anything that brought food things around?

EE: Yes, there were peddlers. And these peddlers were usually Chinese men. They made candy. And they would come around with it, and Grandpa and Grandma had no money to pay for these things. But we had lime trees and they liked those. So they would exchange these limes and then get the candy for us.

JG: What kind of candy? Do you remember how it was made?

EE: It was made like---you know how we have the peanut brittle? Something like that.

JG: What about clothing and things like that?

EE: Our clothing all came from my mother. She was a very good seamstress and she made our clothes.

JG: She did all the shopping for the fabrics and things?

EE: Uh huh. Our clothes were always beautiful.

JG: What kind of clothes did you wear to school? You know, skirts, long dresses, short dresses...

EE: Short dresses. And skirts. Those days children, we didn't have polo shirts in those days. Dresses, like...

JG: Did any of the children wear long muumuus or anything like that?

EE: There were no muumuus.

JG: Your grandmother didn't even wear muumuu?

EE: No, she wore a muumuu around the house, yes, but when she went out, it was always what we would call a holomuu today. Kind of with a slight train. What we call a tutu muu. But around the house it was just this thing I remember with a hole for your head and, you know, a hole for the two arms to come through. That's it.

JG: Just fold over the fabric...

EE: That's right. That's exactly...

JG: Without sleeves, or with sleeves? Did she make the kind like this with

the sleeves?

EE: That's right. That's right. That's the kind she made. Grandma always wore those, but when she went out, she always wore tutu muu.

JG: What about a hat?

EE: And a hat. Lauhala hat. But she didn't weave hats. I don't know how she got her hats. She did mat weaving. Always. My mother's house and my grandma's house, our floors were always covered with lauhala mats. She made. And quilting. She did quilting all the time. There was always a quilt on the sticks. When one came off, the next one went on.

JG: Now what did she do with her quilts?

EE: They were for us. For the different moopunas, and then my mother and father.

JG: Did she put them away to use some day, or...

EE: Yeah, she put them away, but this is what happened. When Grandma died, the quilts were still in the house, and Grandpa was up there by himself. And the house burnt. All those things burnt. Everything. Leaving Mother with just a few that she had in her house.

JG: Did your grandmother design her own quilts?

EE: They shared. Most of the tutus were always making these, so they shared. But most of her quilts, the ones that she made everyday were the patchwork...

JG: Oh, patchwork. She didn't do the Hawaiian...

EE: She did that, too. But she had enough of the patch things going on. She was always doing something with her hands. My grandmother was never lazy. She was a short little old lady, but always doing something. So she kept us busy, too.
Here's one thing about her, when we got up in the morning the first thing she always said, "Wash your face. Brush your teeth. Get yourself all cleaned before you do anything else." Because our neighbors, the tutus' grandchildren, they would sit around in their nightgown with their hair hanging and play the ukulele. And she'd say, "I don't want to see any of my grandchildren sitting around, still dirty, playing the ukulele."

END OF SIDE ONE

SIDE TWO

JG: Did she tell you stories in Hawaiian, or legends or history? I know you said she told you about the alii wouldn't look at you because you didn't eat properly.

EE: Not of legends as we think of today. Like were written here. Just little things, like this part, you know how children are in the evening. A nice evening, sometimes we'd like to run outside and play in the yard. It was dark and she wanted us up in the house. She'd call and say, "If you don't come in, the mu gonna get you."

JG: The mu?

EE: The mu. And we'd hurry and get inside, because we didn't know what the mu was, but when she explained, "in the early days whenever a heiau was being built or they were looking for someone to be sacrificed, then the mu would go around and catch these people." So that would frighten us no end and we'd go in the house. That part I remember. When you tell people that these days, I don't know whether they believe it or not. And she used to have an ukeke, you know what the ukeke is.

JG: That is the little string instrument you hold up to your mouth. Do you know how many strings she had on hers? Four?

EE: I guess so. Yeah, there were four, because she used to play them at night. And, oh, I used to love to hear her play it because it had kind of a (Imitates ukeke sound). Because your mouth became the sound box. And she used to say that in the early days whenever a boy was courting a girl, he would sometimes play it. And the girl would hear it, you know, and so she'd wait until she had a chance and she'd slip off to see him.

(Laughter)

EE: Oh, here's another thing that she used to tell us. That in the early days when, as little as we were, that's kind of talking sex, isn't it? She'd say, for example, when you sat around the table and a particular man and woman were eating, they were not obvious in their way of signaling and say "Oh, we going out. Come on, hurry up and go." Hawaiians were not like that. They were very subtle and he would just look at her and maybe give her a slight sign and he would disappear. And then shortly afterward, the lady would disappear.

(Laughter)

EE: Then they put two and two together. Because, you see, today, we say, "Come on, dear, hurry up. We have to go." You know, not in those days, that I remember. Now let's see, there's so many things that are coming back little by little.

JG: Were you told stories about maybe the heroes in your own area?

EE: Yeah, we were told about the kings. She always told us about the different kings and what they accomplished, especially King Kamehameha. Here's another thing that she would say. The kids around us, you know, our age would say, "Oh, we're alii." They'd say, "We're alii." And I'd say, "What's that thing there?" "Oh, you know. We come from this king. We

are descendants." And they say, "How about you?" I say, "I don't know, my grandma hasn't said. I'll ask her." So I went home and I ask her, and she'd say to me, "Don't talk about that. People who really don't come from any kind of a line, they will just brag about it. But people who do, they keep those things quiet. So don't say things." Then we'd say, "Are we alii?" And she would say, "You don't have to know that." You see, where we are, that was the only kind of answer we got.

JG: You were saying that at night, she told you about the mu. Were there other...

EE: Yes, there were the huakais. The night marchers. She would tell us about that, too. And she said once a relative of ours was out in the evening some place and he could hear people talking and what-not. And he went down, 'cause you're supposed to go down on your face, prostrate on the ground. And he heard people saying in this night marcher thing, "Don't kill him. Don't kill him. Just let him go." And I said, "Why didn't they kill him?" I was always asking. So she said, "Because he has some relative in that group, and that's the reason why. If he hadn't had some relatives, he would have been killed on the spot." And of course, I didn't believe that. I was always in those days thinking things were superstition.
But I remember this particular thing about her. You know, we were always in the morning and night, before every morning and every night before I went to school in the morning, we all sat like this. With the Bible. Great big family Bible. And she would read verses and I'd repeat. But I always sat and watched her feel this thing coming. And after some time, I don't know how long it was before I said to her, "I want to do my own reading." And she (said), "Can you read?" I said, "Sure, I can." All in Hawaiian now. And she said, "All right, go ahead and read." I started reading. She said, "My, that's very good. Maikai, Maikai." Grandma said, "Maikai. Akamai. You're real smart. That's fine." But my brother and sister--'cause there were three of us living with Grandma--they were always read to. And then we go to school. Have our breakfast and go to school. At night, before we went to bed, same thing. Right after dinner. Ohana. If we wanted to sit around and talk or play, that's all right. Our ohana we call it, was all done. That's how I started reading.

JG: Did your family, grandmother have other Hawaiian language books in the house?

EE: That was the only one.

JG: What about newspaper, did they subscribe to a paper or magazine?

EE: I don't remember seeing a paper. Magazines, there were no such things in those days. Newspapers were coming out. But they had what they call the Hoaloha, that's a Hawaiian bulletin, in which the Sunday school lessons were written. They had that. That's it.

JG: And you practiced on that, too?

EE: Yes, that's right. Every three months we had rallies. And they went from one church to a different church in the different areas. And we were supposed to study verses and songs and so forth, what not. The children and the adults. Well, whenever the adults practicing theirs, I would be right there with them. All in Hawaiian. Same thing with the Hawaiian verse. And adults, you know, takes them much longer to memorize. Children can hear it and I would memorize all of their verses and when the adults found out, I would prompt this adult, then the next one.

(Laughter)

EE: I remember this particular time we went up to this rally and they said, "Put the little granddaughter right in front of us. In case we falter, she will prompt us."

JG: What church were you attending at that time?

EE: That was the Congregational Church at Kaapahu.

JG: How did you get to church?

EE: We walked, because church was in the middle of all the different places. Not too far, I would say about half a mile. And our church didn't have a bell, it was such a small church; but it had a conch shell. So the family that lived nearest that church would blow it very early in the morning. And Grandma would say, "Hurry up everybody. Do you hear the conch shell blowing?" And we'd listen and then we'd say, "They're calling us to church. Now, you better hurry up." And here's another thing, on Sunday we never ate lunch, because we went to church in the morning from ten o'clock, Sunday school for an hour or two, then church started. And after church they had C.E. all day, and...

JG: What was C.E.?

EE: C.E. was Christian Endeavor (i.e. Sunday lessons, discussions, etc.). And we were supposed to stay there all that time up to three or four o'clock without eating. Nearby was this river that flowed through that area. And we'd say, "Oh, we want to go out." And the Sunday school teacher was always sitting back of us, seeing that we kept quiet and didn't squirm and what not. And we said, "We want to go out. We want to go out and come right back." And we'd go to the river and swim and be there some time. (Laughs) And then when we got back to the church, Grandma said, "Wait till we get home."

(Laughter)

JG: How did she discipline you?

EE: Oh, when we needed a whipping, she gave it to us.

JG: She whacked you?

EE: She always had a stick and we got it. When she got that stick out, we were going to get it. Which was very seldom, but when we got it, we got it.

(Laughter)

JG: When they had these conferences or rallies, as you call them, how far did you go to those?

EE: Oh, those were quite a distance. Sometimes Mother had to send a hack from the (Paauhau) plantation to get us to take us to...

JG: Was that their wagon or carriage?

EE: It was hired. She would send a hack for us. One particular time I remember when the hack came, it had rained and our roads were muddy. The roads weren't paved in those days, and the wheels got stuck in the mud. We all had to get out of this hack and help to push. And we got out of that puddle. Then we got on again and went on to church.

JG: Were your church services in Hawaiian or English or both?

EE: Usually Hawaiian. Very little English.

JG: Most of the people who attended church then were Hawaiian?

EE: In those days, we were mostly Hawaiian. Lucky if you find other people.

JG: When you went to the rallies, you said that they were held at three or four different churches?

EE: Uh huh, during the year.

JG: Three a year, four a year?

EE: Three or four a year.

JG: And how long did you stay wherever they were? Did you go stay overnight...

EE: No, just for the day. We left very early in the morning and had all these different ones put on their hoike, as they call it. The show, hoike, the show. And then we had a luau, always together a big luau. And then after that, everybody went home.

JG: If they were having it at your church, who did the food preparation?

EE: We did. People of our church.

JG: What things did the men do and what things did the women do in preparing

those...

EE: The usual way, like the men would do the poi. They all had taro, so they would pound it and so forth. Kalua the pig. The women cleaned the fish, you see, and prepare the salmon. There was no such thing as long rice, so they cooked their chicken just plain, or with luau, that way.

JG: Did you have any cakes and things as part of that, or...

EE: I don't remember. If there were cakes, they came from the store.

JG: From the bakery?

EE: Yeah, from the bakery. That's right.

JG: I want to ask you something. I've noticed this as a growing thing in going to meetings. Now I can remember 20 or 25 years ago going to meetings and it never happened. Were people always holding hands, you know, like when they sing Hawaii Aloha? Was that a old, ancient Hawaiian thing or was that out of the Congregational Church?

EE: I don't remember.

JG: Did they do that in your church? Because it seems, you know, I'm just...

EE: Hawaii Aloha, I don't remember Hawaii Aloha being sung all the time in the churches.

JG: But what about this thing of holding hands? Everybody in...

EE: Like when they sing Aloha Oe?

JG: Did they do that then? I've been quite curious if that's a revival of something or something new, or...

EE: I don't remember. I don't remember. They used to hold dances, you know, in the country, that was their social way of getting together. Towards the end and everybody was standing in a circle and they would sing Aloha Oe with holding hands. As far as I can remember that's the only time I have seen...

JG: At the dances?

EE: Uh huh.

JG: What about any other kind of social functions? You don't recall?

EE: I don't recall.

JG: Something else I wanted, do you recall anyone practicing hooponopono when you were a child?

EE: Yes. I had meant to say that. My grandmother, this particular time, I remember her. She got up early in the morning and she said to us, "We're going over to see this tutu, because she's sick." And we said, "How do you know?" She said, "I know she's sick. I had a dream." So, we went to this place and when we got there, the tutu was sick. So, Grandmother said, "I knew you were sick. That's why I came." She says, "How do you know?" She said, "Well, I had a dream last night. And I think it is because of something you have said. You have said this, that you were not going to allow this, but you have allowed it. And you know what I'm talking about." And I was sitting right there. Instead of taking all the children away, no, we all sat right by our tutus.

JG: And then did she tell the woman what it was that she had said?

EE: Yeah. So she said, "You have said..." At that time her granddaughter was old enough to have a boyfriend. This granddaughter one night came home with her boyfriend and invited him to stay in the house. She had said before that, "My house will never have any kind of doing of that kind. It is supposed to be wrong." But she allowed it when the time came. Grandmother didn't know if she'd allowed it or not, but she just kind of said it. Grandma said, "It's something that you have said, but you have not carried it out." Then she broke down and she said, "Yes." She told Grandmother this. My grandmother says, "Okay, you were wrong. The thing for you to do is to ask the Lord to forgive you. Your mouth said one thing and you didn't carry it out." So they prayed. All Saturday everybody prayed, and Grandma went home. That was it.
Now, another thing, towards the end when Grandmother was very ill, before she died, and people were coming to see her and to hooponopono, and she said to them "No, you can't do anything for me. I'm going this time." So she told us, "This time, I'm really going." And I said, "No, Tutu, you're not going yet." "I'm going." I says, "How do you know?" She says, "Well, all my life I've always had somebody help me, come in and tell me what is wrong and what can be done and so forth. But he hasn't come." Who she meant by "he" I don't know. And she died soon after that.

JG: How would you describe hooponopono? Then I have another question.

EE: Hooponopono to me would be, like, for example, if you're not feeling well, and I'm my grandmother, I would come to you like she did to this woman. And would go in and talk to her, enlighten her. Perhaps there's something that she has done. Perhaps it's in her mind. Perhaps it's something else that's troubling her. She must think and to forgive. And if she has a feeling towards another person, she must go and ask this person to forgive her. That would clear her of what they call the obstacles that may be in the way.
Now here's a fair example. I was sick in 1953. I was in the hospital for over three months. And I wasn't getting better, so my relatives in Hilo--some of my cousins--told my sister, "You better go down to see your sister. She's not feeling well. What she has is all haole sickness." There was Hawaiian sickness, too, you know. You've heard that. And so sister came down to see me and she said what this cousin had said. And I said, "Well,

I don't know." She says, "Well, I'm going home." And she says, "We're going to see this hooponopono, because..." So sister went and this woman said, "Yes, there has been a great deal of enviousness right in the family." See, 'cause in my family, I'm the oldest and I have done the most for myself, whereby the others have not been too ambitious, and they look with enviousness to the one who has done the best. And so, (she) says, "You folks have to get together, all of you folks, forgive, forget. And take this all out of your body so you will be one again." So when she came back, and I said, "Well, I excuse all of you." On my sick bed, I would say, "If you have that feeling towards me, I didn't owe it to you. So, you were wrong in feeling that way towards me." You see, I began talking that way. But, "That's all right. You're all excused. And you're all going to be okay again." And I stayed on in the hospital until I came home. That's the only time that my sister has come to go to someone to hooponopono, you see. Hooponopono is really setting straight. All of these ways that are not too good.

JG: Did your grandmother ever use that within the family?

EE: Always.

JG: And how would that---you know, a typical example within the family?

EE: Like if one of the children was not feeling well, she would call the family together and say, "Now, we've gone to the doctor. The doctor has done all he can. There must be something else. So let's all get together and..." It's always forgiveness, asking each other to forgive one another, because sometime during our lives when we are well and strong, we say things to each other not meaning to in time of anger. And if you forgive all of these things, you clear the air, and then we pray.

JG: Okay, now did she ask questions to start working it out, or did people just sit around...

EE: They just sat around and they talked, because she say, "Look here's your brother, here's your sister who is not feeling too well. Maybe we all contributed to this illness. And you think, maybe there's a time in your life that you may have said something..." and so forth. And sometimes we cry, "Yeah, I said this." And, "I said that." "Okay, now you're excused. Now we ask God to forgive all of us." And they pray. Then they open the Bible, that's one other thing they used to do. Grandma opened the Bible and read. They would say, they'd just open it and then they say, "Oh, I have opened it to the Book of so and so, so many, chapter so and so on this side. What side do you want me to read from? How many verses?" And they would read. And to them the verses would give them the clue as to where the trouble was. And they would pray.

JG: Now your grandmother sort of acted as, well, master of ceremonies?

EE: I guess so.

JG: She was the one that would call people together?

EE: That's right. Always.

JG: What about hana aloha? Did you ever hear about that when you were a little girl?

EE: Yes, I heard about that.

JG: Did you know of anybody who was using anything, or was there anybody in your neighborhood who people would go to...

EE: No, never did. We were all young children. Most of us were of that age and the older people.

JG: You didn't hear them talk?

EE: No. But we did hear there was such a thing as hana aloha.

JG: Now what about people who were trying to get somebody to do something that they wanted to do? Was there someone that they went to see about that?

EE: You mean about harming?

JG: Well, either harming or just getting someone to do something they wanted or to maybe have good luck, or have better weather. No one was practicing anything like that?

EE: Not that I know of. 'Cause Grandma was more on the Christian side. I think those things were forgotten. She was more on this side, because everything was prayer and the Bible. And she didn't allow drinking in the house. Mother and Daddy did. And that was one of the things that hurt her very much.

(Laugher)

JG: What about awa? Did the old people use any awa, your grandparents?

EE: No. No.

JG: Did anyone in that neighborhood that you knew of use it?

EE: Uh uh.

JG: What about Hawaiian medicines and things?

EE: Yeah, we used.

JG: What kind of things were you using at that time?

EE: Well, popolo we'd use on children. A newborn baby.

JG: How would you do that?

EE: They would take the young leaves and they used it. They chew and gave it to her. They used to chew it, mama, and give it to the child. Or another thing when the child was still having that soft spot, they would pound all the young leaves and tape it on the top of that soft spot. So that the baby would be all cleansed inside. And the baby would suck it.

JG: Now I've heard about using that for closing. Have you ever heard of anybody deliberately trying to keep that soft spot from closing up?

EE: Most of them wanted to close.

JG: Yeah, well, I had heard and I was asking to find out if anyone else has heard of that. Did you ever use mamaki or...

EE: No, there was no mamaki. Popolo was the main thing we used. We were well children, so there was really no need for that.

JG: I don't suppose anybody in your neighborhood was having small children, babies, so that you didn't get in on...

EE: They were really all our age. We were the children of...

JG: It was the older people and the younger people (i.e. community of grandparents and grandchildren)...

EE: Yeah, that's right. And they (older people) themselves were well and even towards the end (death)...we used kookoolau first as a tea and second because it had medicinal value.

JG: Did you use any other teas besides kookoolau?

EE: Yeah, there was a tea. Nehenehe tea.

JG: Which nehe was that? There's several plants that have that name.

EE: I think it was the kind that grew on the roadside.

JG: Is that the one that had the kind of thick leaf or the thin leaf?

EE: Thin leaf.

JG: Had a little yellow flower?

EE: Yeah, that's right.

JG: How did you make tea out of that?

EE: Same thing like you boil the hot water and you drop the leaves...

JG: Just dry the leaves...

EE: Uh huh. And then drop it in. Sometimes green. Just drop it in. kookoolau is the same way. Sometimes green, and that's why I hated it. Ooh. Now I have some I don't mind, but I boil it to death, because there's no taste, so to bring it out.

JG: Did you dry and save the leaves?

EE: Yes, whenever we went for kookoolau, it was kookoolau time, they'd have big bags full of tea, dried and put in these bags. And they hung it on the wall.

JG: Where did you go? Up into the mountains?

EE: Up into the mountains.

JG: And what was that, an all day...

EE: Well, I didn't go. Grandpa went. Just Grandpa.

JG: Then he'd come back with these big bags...

EE: Yeah, that's right. I never saw a kookoolau tree. I don't know what the tree looks like today. 'Cause I never saw one. Grandpa would go up into the mountain and get the thing. And he also went for hoio. You know, that's the mountain fern? We used it as food. Either raw or cooked.

JG: The young shoots or the stalk?

EE: The young shoots. They used to cut them about that, you know. (Indicates about six to eight inches with hands.) Well, the one that didn't have very many leaves, like this, Grandma would get hot water ready--boiling water with salt--and she would just drop this in for a little while; maybe six or seven minutes. And bring it out. Then she'd take this little end and she'd split it. And the thing would split right in half.

JG: Half this way or half longwise?

EE: Half longwise. Go all the way up. You just go like this and the whole thing will go that way and it will split. Then she'd cut it into little sections and put it in a bowl. To it she added a little bit of salt and kukui nuts in the morning. And that was a vegetable.

JG: Sounds good.

EE: Uh huh. Oh, it was good.

(Laughter)

EE: If we ate it raw, we would cut it up into sections after you had peeled,

like you do, lomi it. And we could add salmon to it. Or we sometimes added mountain opae, raw. And my son to this day, he always says, "Oh, if you could only get that opae and bring me." He lives on the Mainland. Of all the things, that's what he likes best.

JG: What about homework and things like that when you went to school? Did you have a lot of homework?

EE: Well, I came back with a little homework, but Grandma and Grandpa couldn't help me at all. 'Cause they didn't know the language.

JG: They spoke only Hawaiian?

EE: That's right.

JG: In school, were you allowed any use of Hawaiian at all?

EE: No.

JG: Was this just simply because the teachers didn't speak Hawaiian or did they make some effort to keep you from speaking Hawaiian?

EE: I think it was that (i.e. they made an effort to keep students from speaking Hawaiian).

JG: What about Hawaiian history and...

EE: We were taught history in school.

JG: About Hawaii?

EE: Uh huh. The history of the islands. The discoverer of the islands. Captain Cook and all of the haole things brought here and who came here and discover these islands, and who ruled. All of that was taught in school.

JG: Did they teach you anything about the ancient history before the haoles came?

EE: Yes, little bit of that.

JG: What about music? Did you sing any Hawaiian songs in school?

EE: Some, not very much. We did sing some. And some of the songs that they taught about Hawaii were music composed into English words. You know songs. (Sings the following) "Gus pounds the poi. When he pounds the poi, he will make some for every girl and boy. Pounding, pounding, pounding, pounding poi." Now they would do it song-fashion like that.

JG: What about your grandmother and grandfather, did they sing or play any kind of musical instruments?

EE: They sang. But to Grandma it was a frivolous thing. Because I had a

grandaunt that was my grandfather's sister, who used to be a hula person, hula instructor and dancer. And she said in her youth she used to dance from Hawaii all the way to Kauai and back. So when we were growing up, she asked my Grandmother if she could teach us the different hula that she knew. I can hear her exact words, because she said, "In the future, this is how many people are going to earn their living, by teaching hula." And how true. But Grandma said, "No. I don't want my grandchildren to learn how to hula." Because she was already whitewashed. That was not the thing. You know, the missionary idea was that was a waste of time. Even the ukulele. That's why we very seldom went to where they give talks. Because, "Do all of your chores first. Get everything all set. Then you can go ahead and get those instruments." By that time we were so tired.

JG: She played the ukeke. Did she also play the bamboo, the nose flute?

EE: No, we didn't have one. No.

JG: What about any of the other Hawaiian families in the neighborhood? Did they use any of the Hawaiian instruments?

EE: Not even this grandaunt of mine who used to be a hula person. Not even the ipu or anything. Not in this little neighborhood (Kaapahu) that I grew up in. When I think of it, I can count the houses. One, two, three, four, five, six. There were only six Hawaiian families. And they were all grandmothers. Only one family had a house of father, mother and all the children. But the rest were all grandmothers.

JG: In other words, five of the six were grandmothers with grandchildren?

EE: With grandchildren. And they were so set in their ways, they were all missionaries, and so that's (ancient hula) a sin.

JG: No Hawaiian musical instruments, then? None of them composed music?

EE: No.

JG: Now this aunt of yours who taught hula, where did she live?

EE: You mean the grandaunt? She lived in the community, too.

JG: Did you spend some time with her?

EE: No, very little. Very little. And yet, she raised one of my sisters. The youngest sister, she raised.

JG: Did that sister learn to dance?

EE: No. Didn't even teach her. That's the funniest thing. She came to my grandmother to ask her if she could teach the grandchildren. And here was this girl under her nose day and night. She didn't teach her a thing. Gee, that's most unusual.

JG: All the old people there spoke Hawaiian in those families?

EE: Uh huh.

JG: And most of the kids learned it just by...

EE: That was the language they spoke in the home.

JG: What about you kids when you played together. Did you speak Hawaiian...

EE: Hawaiian and English. Because we had Portuguese, too. There were some in the neighborhood.

JG: Did you sometimes use the Hawaiian to sort of, you know, if you wanted to talk about something in front of the other kids and they couldn't understand.

EE: No, no. Never did.

JG: Did they speak Portuguese in their family, the Portuguese kids?

EE: Yes, they did.

JG: So they were bilingual also.

EE: That's right. It was mainly in the school that we learned our English.

JG: And they were pretty strict about you speaking...

EE: Very strict.

JG: Do you recall if any of the teachers were sort of building up the idea of being haole or the haole education, or was it just pretty much you were going to school and that was it?

EE: Just going to school, because after we left Kaapahu there were these two teachers--Portuguese--and I went to Paauhau where my parents were. The principal was Portuguese and he had Hawaiian, Portuguese, Japanese teachers. They were all good teachers but, this principal, he was also a teaching principal. You know now days you just have a walking principal, we call it, out of classroom. He was a very good teacher, but you know in those days, if you miss a spelling word, go pick bugs off the cabbage.

JG: Oh, really?

EE: Or else put your hand out.

END OF INTERVIEW.

Tape No. 2-10-2-77

ORAL HISTORY INTERVIEW

with

Elizabeth Ellis (EE)

April 22, 1977

Alewa Heights, Hon., Hi.

BY: June Gutmanis (JG)

JG: We will be taping in her home in Alewa Heights. Couple of things that, in reviewing the tape, I'd like to ask you that I either forgot or thought would add to it. First of all, I didn't ask you when you were born.

EE: Oh, you wanted the date? March 20, 1904.

JG: You're Pisces.

EE: That's right, I'm a Pisces.

JG: What was the name of the plantation that your father worked on?

EE: Paauhau (Big Island).

JG: Now, he was the assistant engineer?

EE: He was a night engineer. There were two engineers. One day engineer and one night engineer.

JG: Where did he get his training as an engineer?

EE: He had no training, it was a talent.

JG: That was a talent. Had he learned it at that plantation, or...

EE: Gee, I don't know whether he learned it there or not, but I know when we were children growing up, Daddy was a night engineer. And he went out to work every night, you know, took care of the mill, and we stayed home with Mama. That was after I came home, you know, to live with them. (Until she was 12, EE lived with her maternal grandmother) And he was engineer all the time. After he left that plantation, he went to work for Olaa Plantation; he was still engineer.

JG: Do you know if he worked for some other plantation before that?

EE: No. No, that was the first one. I think it was a inate talent, because even my brother who grew up with very little education that way, was very good with engines and stuff like that. So that he even came across a

man who was a professor of engineering and when he asked my brother, "Where did you get your training?" And he said, "From the hard knocks." And he (professor) said, "Why you would be just as good as any person who had been trained in engineering. You know in the work of repairing, putting in new parts, and taking out new parts, running things on the lathe."

JG: What about your mother? You had said something about your mother, when she went away, when she went to school, she told your grandmother about not letting everybody eat out of the same bowl.

EE: Yes.

JG: Where was she going to school?

EE: Well, they had, you know, these little schools in Hamakua. So she didn't leave Hamakua at all. She met my father in Hamakua. I believe the school that she went to must have been Kaapahu, too. The same one that I went to. Mother spoke English very well.

JG: She had American teachers, haole teachers from the Mainland?

EE: That's right. Because in those days, the first teachers were really haoles. Here's another thing, that Mother worked for a family. As a young girl she worked for a family, the--oh, gee, I can't think of the name right now--where she learned to keep house the American way, you know. So she brought that home to her living, so our home was always that kind of home, like this, you know. As though she had been brought up that way. But no, it was a thing that she learned, you see, while working for this family.
And it was the same thing with her relative who became my grandfather's wife. You know his first wife died. I remember telling you that. And they didn't want to lose him because he's such a good man. He was Mr. (George) McMillan. So she said, "I'm going to get my young cousin to be his wife." And so she did, and this cousin was only 18 when she married Grandpa. (She was) from Kawaihae. Didn't know what, in those days, anybody that came from Kawaihae was called "Kawaihae Damn-fool."

(Laughter)

JG: Why, because it was so dry up there?

EE: No, it wasn't dry. They were backwards, and so forth. You know, the people who came from that area in those early days. But she really suffered because Grandpa was older and many women were casting their eyes about for him, but here he was held down with her. So she made up her mind that she was going to be the wife of a white man, who knew how to keep house as a white woman, who knew how to cook like a white women because he was a luna on the plantation. Again on Paauhau Plantation. Auntie, we call her Auntie. She says, "Don't ever call me Grandma. I'm too young for that, besides, I'm your mother's relative. Call your Grand-

father Grandpa, but don't call me Grandma." She could cook and set a table like a white woman and better. She became a marvelous cook.

JG: Now this grandfather was your mother's father?

EE: No.

JG: It was your father's father?

EE: Adopted. (It was my father's) adopted father, like I told you. He was born Mersburg and then adopted by this man...

JG: And it was your mother who decided that she didn't want her father-in-law to leave?

EE: That's right. She really wanted to keep him in the family.

(Laughter)

JG: So she married him off to a cousin.

EE: To a cousin. A young cousin, only 18 and he was already in his fifties. (Laughs)

JG: That must have caused a lot of problems.

EE: Well, for her, because she was inexperienced and young, and coming from Kawaihae, and Kawaihae people were suppose to be very backward. But afterwards she made up her mind she was going to be just like any woman who grew up where there were more opportunities.

JG: Did she speak English when she married your grandfather?

EE: Some, but by the time she died--she died before he did, and young--her English was pretty good. If you had your back turned, you'd think a Englishwoman was speaking. She learned it the hard way, but she says, "I'm going to be that way." And she became that way. They had no children. That was sad. But I was her favorite.

JG: Now was she interested and aware of her Hawaiian heritage?

EE: Oh, yes. She was interested. But she didn't go too much into Hawaiian things. And I think the reason for that was this idea you have, it was, "I'm a white man's wife and this is a white man's world." In those days, everything was a <u>haole</u>. Everything was a <u>haole</u> way of doing things. That was the reason why many people in our generation didn't learn Hawaiian, because at that time, they were all aiming to be able to speak English well.
The same thing with Betty (EE's daughter) as Betty was growing up. And my son, I would say, "No, you must do everything. Keep the Hawaiian in you heart, you're always there. But, it will always be there, but learn

the English ways because that is the way you will score in the future." What I meant was that you go and learn, get a good education and can hold a good job and what-not. So Betty grew up not knowing her Hawaiian language and even very little of her heritage. But after she came back from college, then she became more aware of her Hawaiian heritage and so now Betty is considered an authority, but she really isn't. Whenever she wants anything, you know...

JG: She comes and asks Mama?

EE: Yeah. She calls and says, "How about this? How do you say this? Can I say it this way?" I say, "No, you can't, you must say it this way."

JG: What's her name, now that she's married?

EE: Jenkins.

EE: Kawohiokalani Betty Jenkins. Kawohiokalani was my mother's name. Now you know the Hawaiians talk about night names?

JG: Yes.

EE: You heard that? Inoa po. Well, Mother's name was kind of a inoa po because, when Grandma told this story to me, it was fairy tale. When my mother was born, they named her Mele, which is Mary in English. And soon after that, she was not very old, she became ill and the kind of illness that she had was she couldn't blink her eyes, she couldn't cry, just stare at you, wouldn't even eat, or anything. And after a while, her family, my grandmother and my grandfather became concerned, so they said, "Oh, we must go to Kohala to the family there and find out. Maybe they'll hooponopono. Must be something wrong with this child. We don't know what it is."
So they went to Kohala, and it was in Kohala, Grandma told me this story, and I've said it many times to the children and other people, Grandma had a dream. And in the dream they told her that she was going to be called to go to a pool, and she was to swim in this pool, turn around and come out of it and never look back. Because she would hear people whistling and everything, trying to get her attention. She was not to look any way, sideways or backwards. Always look ahead. And then when she would get back that would cure her child. Because the people of her side, her ancestors did not like the name. They felt that that was a name that came from an inferior side. Hawaiians were funny that way. And so the next morning when Grandma got up and called this child Kawohiokalani, take away the name and called her Kawohiokalani. So, the next morning she went to the bed where the child was and said, "Kawohiokalani kou inoa (Kawohiokalani is your name)."

JG: Your name.

EE: Uh huh. Her name. And the child responded. She became well. And that was the name Mama carried until she died.

JG: This was a dream? Nobody told her to do this?

EE: This was a dream.

JG: Where did she go in Kohala?

EE: It was to the family at Honomakau. The family home where her auntie lived. That was where my grandmother came from.

JG: Did that area have some noted kahunas or something that she wanted to go to, or was it just because she felt like being close to her family?

EE: I don't know whether there was a noted kahuna or not, because during Grandma's time she did not believe in kahunas. She was so Christianized that she did not believe in that kind of thing, but she believe in these dreams that she had. You see, so it was because she came from that area.

JG: Do you remember any other time that a dream gave her a message or something?

EE: Now I'll tell you about that woman, you know, that tutu that she went to.

JG: Yes.

EE: And now this one I'm telling you. There may have been other dreams, but I can't think of them right now. As I remember she always had these dreams, and maybe they weren't important enough for her to talk about. This particular one about my mother, yes. And then here's another thing. When Mother had her children, every son that she had has inoa po.

JG: A night name?

EE: Every one, because when the first son was born, they called him by a certain name and he only lived six months. And he died. And after this little boy died, and when we used to go to his grave, I can see it right now, Paauhau. Finally she said, "Oh, you know why I lost this brother of yours? It's because I did not pay attention to his night name. I should have called him by this name." I can't think of the name right now. "But I didn't. That's why he's gone. But I must be very careful from now on. If I have children, I'm going to be very careful to pay attention to these inoa po." Well, when my next brother was born, he was given the name.

JG: What was his name?

EE: His name was Kealiikookuokalani. Koaku. Kealiikookuokalani. So that became his Hawaiian name. He wasn't called any other name after that. Then my next brother was born, and he was called Keaniniulaokalani; all night names. And my third brother, Kalanipaiea. Now the name Paiea, when you see it in writing, that's Kamehameha's other name.

JG: Right.

EE: Kalani is Paiea. So that was his name, Kalanipaiea from inoa po. And then came my last brother, and his name is Kinolau.

JG: "Multitudinous body."

EE: Yeah. And so she said, she said to us, "This is going to be my last child." And that's right. And that was her last child, my brother Kinolau.

JG: What about your sisters, what were they names?

EE: No, none of us had night names. None of us.

JG: How strange.

EE: So if, I guess it turned the other way. She had a night name. And then the next generation came, the boys came. But with us, now that I've had my children, none of them, I've never had that kind of an experience.

JG: How did you name your children?

EE: I named Betty, Kawohiokalani, after her grandmother, so that's the name she bears now. When my son came along, I wanted to call him after my mother's cousin. That was her only cousin--a man--and so I went to my aunt and I said to her, "You know, now that I have a boy, I'd like to call him after Uncle, because he's the only first cousin that Mama has on her father's side." And she said, "No, don't choose that name. That name will not make him well. It's not a name for him. Call him after his father." And that's what, my son is called after his father, Kaliko. So we have three Kalikos now. My husband is Kaliko one, my son is Kaliko two, and his son is Kaliko three.

JG: How is your daughter and son naming their children?

EE: Betty chose, oh, she has a peculiar way of calling her children. She called her boy, Kimo, after the father. You know, his name is James, Jack James, so she called him Kimo. When the second boy is born, she said to me, "You know, I want to keep it all K's." And I said, "Oh, my goodness. What shall we call him, then? I don't know." So, finally I said, "How about Kaipo?" You know, Kaipo is "the loved one." And she said, "That sounds nice and short." So that's how he is called Kaipo. Then when her daughter was born--that's little Nalani in the picture over there--she was a matron of Lei Aloha, Eastern Star Chapter. So she said, "You know what? I want to call Nalani after the chapter and you." So she said, "Okay." I said, "Okay. Well, then let's call her." And the name of the chapter is Lei Aloha, so I said, "O.K. Let's call her Kaleialohaonalani, 'the lovely wreath descended of Nalani'."

JG: How nice.

EE: Uh huh, so that's her name now. And her English name is from two ladies,

Marnice. Now Margaret (Erbs), we're very fond of, because she had asked Richmond (EE's husband) to be patron the year before, and another lady by the name of Bernice (Snow), who helped Betty (daughter) with all of her corsages and stuff, so Betty said, "I'm gonna call her Marnice." Mar, you know, M-A-R for Margaret, and -nice, from Bernice. So her other name is Marnice. And of course her haole grandma, Velma. So she says, "I am Velma Marnice Kaleialohaonalani Jenkins." (Laughs)

JG: She honors everyone. What about your son? How did he name his children?

EE: His first son is Kaliko, same name, Richmond Kaliko Ellis the third. And the daughter is Nalani, too. After me. So I have Nalani one and Nalani two. Only this Nalani two, her name is attached to the other one.

JG: Do either one of them use Nalani, or do they...

EE: This is the only one. The other only uses it occasionally, you know. She lives on the Mainland, I guess. But Kaliko has always used his (Hawaiian name), wherever he went. They used to call him Klick, Klick, Klick. (Laughs) On the Mainland, you know.

JG: What about your husband's family? How did they name their children?

EE: They all had Hawaiian names, like for example, this brother of his that we are very close with, Pohaku, that's Christian.

JG: What's that?

EE: Pohaku.

JG: Pohaku? Rock?

EE: Rock, that's his name. And the other one that's still living in Kauai, that's Pukini. Pukini. And, let's see, how many brothers still living now. Pukini, Pohaku, Richmond. Let's see, who's the other brother that's still living? Gee, I think just the three of them now, a big family. And the girls, I don't know whether they're named after relatives.

JG: Any of them get their names by dreams?

EE: You know, I have never heard Richmond explain those names at all. Nothing.

JG: What about other dreams that your grandmother or your mother might have had, or Auntie Julia, the lady that married your step-grandfather.

EE: Uh huh, Auntie Julia.

JG: Did anyone use dreams for...

EE: For information, to help? No. Never.

JG: Did any of them do any kind of dream interpretation?

EE: None that I know of.

JG: Didn't have any?

EE: Only Grandma.

JG: When you talk about your grandmother, was her lifestyle when you were living with her, was that unique, or were other Hawaiians living like her?

EE: In that neighborhood it was unique. Because the others were very backwards yet, living in, knowing the Hawaiian way. Their children were not able to supply them with these other things. My father and mother were able to. Because he was earning and lived on the plantation, he was able to give them the other things that gave them more of an advanced, shall we call it, the American way of living. The others didn't.

JG: Had your grandparents lived in that area, or had they moved to that area? Was that their ancestral home?

EE: That must have been their home when they first came from Kohala.

JG: They were Kohala people?

EE: They were Kohala people.

JG: Why did they move down to that area? Do you know?

EE: I really don't know. I don't know. That part, I don't know.

JG: Was that when they were first married or something?

EE: That part of their lives, I don't know. The only part I know is when I was growing up with them.

JG: No, I thought maybe they had talked about why they had moved.

EE: No, not at all, but one thing we always did every year, Christmas season, we all went to Kohala.

JG: Where did you go up in Kohala?

EE: To my grand-aunt who had a home up on the hill facing Hono Makau School. She had a great big home. In the beginning, it was a small home and they enlarged it. And it had 12 bedrooms.

JG: Is that near Hawi?

EE: That's close to Hawi.

JG: Is it up towards Mahukona, or down south?

EE: It's not towards Mahukona. Going the other way, going the other direction. Going the Upolu way. It's exactly opposite Hono Makau School, but up on the...

JG: Can't place the school.

EE: It's, well, it's a high school, too. It started as elementary and became high school.

JG: Where is it from the Kohala Police Station? Would it be...

EE: Oh, quite a distance away. It would be closer to Hawi than it would be to the police station. The police station is closer to where the (Kamehameha I) statue is. We always went every Christmas and spent the whole week there, that's my mother, father. By that time, my grandmother and grandfather had died, but Mother and her family always went.

JG: Did your grandmother, when she was alive, did she go back to Kohala on the holidays?

EE: Yes, now and then, we would go. This particular time that I'm thinking about, oh, several times, was with my mother. And we would go and stay with this grand-aunt of ours--that's my grandmother's sister. And she had these 12 bedrooms for her children, because she had a big family. So one room was always reserved for my mother and her family. And, oh, I'm telling you, it was a ball, because every son, or daughter, had five or six, or four children. And when we ate in the morning, it was like a banquet. And the table was spread down the hall; in the living and dining room was one close room, you know. Oh, we had such wonderful times, as children. And then when evening came we'd all sit and play ukulele, guitar. Because my grand-aunt encouraged that kind of thing with her children and grandchildren. So they grew up knowing how to play the guitar and the ukulele. And to sing, but we just sang along with them, you know. But when it came to playing the instruments, we couldn't, because it was so, you know, attention...

JG: Takes a lot of practice.

EE: Yeah, that's right. Beautiful. And then people would come and serenade in the evening.

JG: What kind of songs would you be singing?

EE: All Hawaiian songs, these old songs that you know. But there was one particular song that Grandma didn't favor. And that song, "Halu ka moena, moe kaua la" meant "Spread a mat and sleep". One day we were singing it at home thinking, oh, we were smart. And she said, "Don't let me hear you sing that song again." We didn't know any better. And she said, "That's not for children to sing." And so, as I grew up, I began to wonder why, and of course, now that I know the language, it was not a nice song for little children to sing.

(Laughter)

EE: But the melody was lovely and all that.

JG: Was that a very popular song at that time?

EE: Oh, yes, it was. Very popular. Oh, boy, we had lovely times. I can still see that. You see, now, my cousin, the Cazimero boys, Mrs. Cazimero and I are second cousins. Our mothers are first cousins. And our grandmothers are sisters. You see, that comes from that same family. All musical, 'cause they were allowed to go into that kind of thing, but we weren't.

JG: Can you recall any other songs that were really popular about that time?

EE: Well, of course we always had "Aloha Oe," and we had "Imi Au Oe" and "Puna Paia Aala" (EE sings). That one, that was a very popular one, and that's lovely, because it tells about a beautiful flowers of Puna and the fragrance of the hala and all of that. That was lovely. Anything that had to do with that was okay. Grandma consented to that. (Laughs)

JG: What about Christmas carols? Did you have Christmas carols that you sang?

EE: Not very many when I think of it now. When they came to serenade, it was usually the Hawaiian songs.

JG: What about decorations and Christmas trees and presents and stuff, did you do that kind of thing at Christmas?

EE: Not in Grandmother's house, because we all went down to the (Paahau) plantation to be with Mother. Yeah, that was a big doing. A week before that, the house had to be cleaned and scrubbed from ceiling down, and new curtains, and everything, the food prepared. And here was one especially nice thing, after we had prepared for everything and we all went to bed--they put us to bed early--because the serenaders would be coming, they always had food ready, because they would invite the serenaders in. And there would be music.

JG: Would you get up when the serenaders came?

EE: Oh, yes, they woke us up. The serenaders were there and it was time to greet them and to hear the music and eat, because things had been prepared, see. And same thing with New Year's. But it's New Year's, then the pig would be put in the imu. At nine o'clock at night, or maybe earlier. And they would wait until maybe about eleven o'clock, then the pig would be brought out and kept warm in the kitchen. Wait for twelve o'clock. And when the plantation blew the whistle, then everybody was up and the table's all set already. Then the food was---after our ohana. Always ohana. And after the ohana then we all sat down and really feasted. Oh, even today, whenever I think of that, I just feel lonely.

JG: You must feel very good about it.

EE: Uh huh.

JG: What about, did you go to church?

EE: No, there was no church thing in those days. Like they do now. This is a new thing, doing now-days. No, they didn't. It was done right at home. Every ohana prayed if they wanted to, and if you invite another family in, they came in and joined you. But it was just a wonderful time. I can almost smell the food. (Laughs)

JG: What else would you have besides kalua pig?

EE: Turkey, chicken.

JG: Cooked in the imu?

EE: No, never had imu turkey. Always in the oven.

JG: Stuffed?

EE: Uh huh. Daddy loved to cook. My father was a good cook. And so was Mother, you know. In those days we didn't know better. Everything they cooked was good. But I especially like her biscuits. Her biscuits were, oh, so light and fluffy, because she added butter to 'em, and milk and everything, you know. Oh, those golden biscuits. And baked in a wood stove. Was not this kind of stove. And the taste was so different. You know, when you bake it in a wood stove.

JG: Oh, talking about dreams, I meant to ask you, were you as a child aware of your family aumakua? Did anyone ever talk about that?

EE: Yeah, yes. To us, the shark was our aumakua, the owl and the lizard. If we found a lizard's egg and it was in the way, we carried it carefully and took it out and put it in a tree, or among rocks, so that no harm would come to the egg. And same thing with the owl. If the owl hooted at night in front of our house, or nearby, Grandma always said that that was a sign of either some news that we were gonna hear, and we always waited whether it was good news or bad news. But if she said it might be bad news, was bad news. And, as to the shark, I think that was our main aumakua. We were not supposed to eat the meat of the shark or to see it when they were catching it.
I remember this story about my grand-aunt's son. They said that in those early days, the Japanese used to go shark fishing, and then they would build fires in the camps. And I don't know what they would do with them, make fishcake, I believe it was. Because it have nice white meat. Well this particular day, this uncle of mine, we would, according to haoles, call him cousin, was coming through the camp and they were cooking it. And this fire hit him, you know, not the fire, but the smoke. Passed, touched his cheek, this side. By the time he got home, his face was

pulled up on one side, just pulled up. And his hands were already that way. Immediately, my family said, "What did you do? Where have you been?" And he said, well, the only thing he remembered is coming through the smoke. So they immediately called some of the family in, hooponopono, I guess. That part, I don't know what they did, because it was only told me as a youngster. And they prayed and everything else. And it took a little while before his face came back to the way I remember him before he died. Uncle Pinehaka, his name was. So that impressed me, I mean that story impressed me very, very much. So that, as I grew up, we were very careful when we went to the ocean and even Grandma said, "You are safe in the ocean with the shark. Because he's your aumakua. He will not harm you." They always say that to us, you know.

Now, speaking of that, this man used to be a friend of ours, who was at the sugar boiler at the Hakalau Plantation. He was almost all haole, but he was very Hawaiian in one thing. And that concerned the shark. He became very fond of us after he met us, and he lived every weekend with us. He would leave, the mill would close at Friday night. Saturday, he'd be all day with us, Saturday night, leave Sunday night to go back to work. And he always carried a flask of whiskey in his inside pocket. And whenever we went riding along the beach, he would say, "Oh, let's get off over here. I want to go to the beach." I would see him pour this liquor into a little glass, and mumble something to himself and put his finger in, and do this, you know. (Flicks finger) And I would say, "Uncle John, what are you doing that for?" We called him Uncle John. And he said, "Oh, all over here." I say, "Who?" He says, "The sharks. They'll take good care of you then, they'll take care. I'm talking to them." And I would say, "Oh!" I said, "Why are you doing that? That's superstitious." He says, "No." And he believed that the shark, that was his aumakua, too. And I thought of my people, that shark was our aumakua. So, he say, "You will always be safe in the ocean." I said, "I have heard my grandmother and other people talk about the shark as our aumakua, too." He says, "Oh, very good, very good." He'd go that way, you know. So there you are again. But he always did it. Now if you saw this man you would have thought he was pure haole. Had very little Hawaiian, but he still remembered his aumakua.

JG: Where did you get the idea that, you know, for a kid to be saying this is superstitious?

EE: I think I got that from association with other races. Other ethnic groups.

JG: In school, or socially?

EE: I mean in school.

JG: Do you remember if the school teachers--either when you were a real little kid or when you went to live back with your parents--if they told you that this was superstitious, or not?

EE: Well, as we grew older, I think that came about through religion, you see.

But at that particular time, I don't know, I really don't know.

JG: You went back to live with your parents when you were what, about 12?

EE: Twelve. Uh huh.

JG: (Because) your grandmother died?

EE: That's right.

JG: What did your grandfather do?

EE: He still lived on the homestead, and he came to visit us whenever he felt like it. We had a horse and he always rode back and forth. I understand during the days when my mother was living up there when she was young, they had many horses. So that was their means of transportation. But by the time we came into the picture, I only remember two horses. Then one died, and then this particular one that Grandpa had.

JG: Did he ride horseback, or did he have a buggy, or what?

EE: He rode horseback.

JG: Most of the people did?

EE: Most of the people did. Those days, the only time we rode a buggy was when the Sunday school time came around, with the rallies, when my mother sent the buggy for us, and, oh, we thought we were quite in style. (Laughs)

JG: Another thing you were saying about your grandmother was that people in the neighborhood were bragging about being alii.

EE: Uh huh.

JG: How much were you aware of that they were alii...

EE: I wasn't too aware of that. Grandma always had these pictures that she pointed out they were people that we looked up to. I wasn't impressed that we have to be just so in their presence, that we were less important than they were. That wasn't made, that wasn't impressed upon me. It was later when people started. I didn't know my family, I come from this line, I come from that line. That's when I began to say, "My golly, these people are alii. What about us? Are we commoners?" So, today I laugh about it, when I hear people say, "I come from this alii." I say, "Oh, everybody was alii in those days. Who wasn't? Who were the commoners?" (Laughs)

JG: When you went to live at (EE's parents') home, what was the biggest contrast? The change...

EE: It was a big change, that I must say. Mother was not as, shall I say, religious as her mother was. Sunday was not a day where you go to church, all day like Grandma, in Grandma's time. I was most unhappy.

JG: I imagine that at first you were.

EE: Yeah, I was most unhappy in the beginning. And when I'd say, "Why are we doing this? Grandma used to do this, and this and this." And they'd say, "Grandma's gone, we do it..." And so I'd say, "Oh, when I grow up, I'm gonna be like Grandma. I'm gonna do things like Grandma." I would keep saying that, you know. And of course that irritated my mother many times. She would say, "Grandma's not here, you have to do it the way we do it." You see, it was a change. A big change. And they had a social life that Grandma did not have. They socialize and, like, Saturday came around they had dances. And they served drinks and stuff like that.

JG: Did they have dances at home?

EE: You mean in the home?

JG: At your parents' home? Or did you go to a dance...

EE: We went to a dance place they had for the skilled people of the plantation. They were the only ones. Nobody else. All the others were outside. So we were in because of his (father's) position. But not the others. And that's one of the things that my mother always went on the other side of the track--that's what I call it now--over to the camps, because some of her relatives lived in the camp. Her friends, some of her friends that she had always known lived in the camp. But now here she lived all the way on the other side. (Laughs) Must have been quite hard for her, too. But her friends never felt that they were left out, because she went to see them, you know.

JG: Now was this rule that only the skilled people could go to these social functions? Was that a plantation rule?

EE: Plantation rule.

JG: It was spelled out that you can't do this?

EE: Oh, yes. They could not come in, unless they were invited, but they were never invited. It was only for us. Whenever they had those socials, it was only for these people. See, and when they had these birthday parties for the children, it was only for the children of the skilled laborers. And so I had a rascal brother and Mother always used to tell him, "When you go over there, you behave this way and don't just talk the way you do here and so forth." (Laughs) He wouldn't care, you know how boys are.

JG: When she was telling him don't talk like that, was that because of his

rascal talk, or because he was speaking Hawaiian or what?

EE: Rascal talk. We didn't speak Hawaiian with Mama. In her home, it was always English.

JG: So that was a change, then?

EE: That was a big change. That's when the change really came. Even though she was Hawaiian and she did many things Hawaiian, yet she was going more the other way. You see. When I say the other way, I mean the new...

JG: New way. Did you have much of an accent? Did you have problems speaking English?

EE: No.

JG: What was the biggest problem, contrast?

EE: To me, the contrast was this, the religious part of it, where she was not as consistent as Grandmother was. That part bothered me a great deal. And I did tell her, I said, "You know, when I grow up, my home, my children, I'm going to teach them to be like this. And I don't like this social life where these people are always serving alcoholic things. My home, we won't have that." I said, "I'm gonna marry a man who doesn't drink." And that's true. And when I grew up, I had many boyfriends and the minute I knew they were drinkers I said, "No, I'm not interested in you any more." "Oh, I can..." "No." I was really a straight-nosed girl. Stupid thing, I figure, at that time. So when Richmond came along, he was not that kind of a boy. I said, "Oh, this is the kind I want, because I'm not going to have liquor served in my home where my children will see this kind of living." Very funny, like Grandma.

JG: How often did they have parties? Every week, or...

EE: Sometimes every week. Now, they have friends, and this friend would have a party at her house, they would go to that house. And the next time, the next house. That kind of thing, you know.

JG: Could you describe a typical party? You know the preparations and what happened at them?

EE: Well, at some of these parties that Mother went to, Daddy, on the other side of the track, they would have the liquor going. And they'd have poi, and they'd have all the, you know, but there would be liquor going and singing and laughing and that kind of thing. And I didn't like that. When they came to our house and they did that, and Mother would say, "Go into the kitchen and have something served to these friends." And I would give her a cross look. So Mother would call me back and say, "Don't you look that way." And I'd say, "I don't like these people."

(Laughter)

EE: And she'd say, "Well, they're my friends." And I'd say, "But these are not the kind of people that I would be friendly with."

(Laughter)

EE: And then, I'd say, "When I grow up, I'm not going to have friends like this in my house." I would say that, you know, to her. It was a bit hard on my mother, too. And she says, "It's my house, so you just go along and do what I'm telling you to do." So I would, you see.

JG: When they came to your mother's house, how would a party go? What sort of food would you prepare? What time of day would they come?

EE: They usually came in the evening, like a Saturday evening. The work had stopped, it was a weekend, and they would come. They brought their drinks and then Mama and Daddy had theirs, and they would always have their poi. That's for sure. And whatever it was, chicken or meat, or stew, or whatever, you know, like the Hawaiians do.

JG: You'd sit down to dinner, then?

EE: Uh huh. Sit down to eat and then when we were through and they would sit down and enjoy themselves, and we would go to our bedrooms and go sleep. They would say, "Now, all right, you folks are excused. You go." We could hear them laughing and singing and playing their guitar and ukulele, and ooh, that used to bother me. And it wasn't my home, it was my parents' home. They could do as they pleased. But, you see, I was still thinking of the way Grandma had brought me up. No more of that kind of thing. Was quiet, and go to sleep early. Next day is church day, and we would spend all day at church. Oh, dear, how we ever stood that, I don't know. (Laughs)

JG: What was school like? You went to a very country school when you were living with your grandparents?

EE: That's right.

JG: Two teachers.

EE: That's right. But the school where I went to at Paauhau which was a plantation, well, it was a public school, but where all the plantation children went to school. It was very good. There were more teachers. It was really good. Especially this man, Mr. Parâo, who was principal. He was a very progressive principal, so that our education there was just as good as any other public school, even in the city. Had everything.

JG: What things do you remember about that school, and about the way you lived or it affected your life?

EE: Well, one thing, the regularity. He was very strict. He was a very strict principal. He wanted his pupils to excel, and he always used a

stick as a means of making you remember or learn. You know, it wasn't like this where you teach, or try another method. No, he'd say, "All right, you have ten words to study tonight." And then the next day we are tested. You miss one word, you either got the stick or you went into that garden.

JG: Just for one word?

EE: Always. Everything with him, he wanted perfection.

JG: When you went to work in the garden, how long did you have to work in the garden?

EE: Well, it was a garden day, maybe you worked one or two hours. But if you missed that one word, then you went to pick the bugs off the cabbage. So that the cabbage would grow without these bugs. At first, I couldn't touch then, you know.

Tape interruption.

JG: What do you remember of haole, Hawaiian differences? Were there more or less Hawaiians down at Olaa?

EE: No, I think there were less Hawaiians. There were less Hawaiians, but I was growing up, and being less aware of the differences.

JG: You were less aware of them at Olaa?

EE: Uh huh, yeah. Of the differences between the ethnic groups, you see, the white and the Hawaiian and the Japanese and what-not.

JG: At that time it was mostly Japanese that were doing the plantation work? Chinese and Japanese.

EE: Uh, Japanese, Portuguese, quite a number of Portuguese then. Hardly any Chinese. See, the Chinese left the plantations as soon as their contracts were up, and began moving to the cities. But the Japanese remained.

JG: How did you feel about the high school when you got into high school? What kind of teachers did you have?

EE: Most of our teachers were from the Mainland, because we didn't have enough teachers, you know. They were still coming from the Mainland. And that was why they encouraged all the young people of our generation to go into teaching.

JG: You were aware of them encouraging you in high school to go into teaching?

EE: Yes.

JG: Did you graduate from high school, or did you go to Normal School before

you got out of high school?

EE: I was in high school for two years when it was rumored that if we didn't leave high school and come to Normal right away you would have to go two more years beyond the Normal. And I needed to get out and work. So we left, several of us left high school, Hilo High School and other high schools, and we came to the Normal.

JG: Why did you feel you had to get out and work?

EE: Why, I had to support myself. I figured I wanted to be on my own. See, I wanted to be independent already.

JG: You were very independent from the little kid times?

EE: Yeah. I could have been a spoiled brat, but Grandma didn't spoil me. You know, she petted us and everything else, but she never spoiled us.

JG: When you were in high school, did they have any Hawaiian subjects, like Hawaiian history or geography?

EE: No.

JG: Did they ever talk about...

EE: It was taught in elementary. That was it, as part of history and that was all.

JG: In either Hamakua or down at Olaa or at Hilo, did they have any celebrations like Kamehameha Day that were especially Hawaiian celebrations?

EE: Not that I remember. Only celebrations that these places used to have would be Fourth of July. The Fourth of July celebrations were always held. But when it came to Kamehameha Day and Kuhio Day, there was no such thing.

JG: When can you first remember anybody really beginning to celebrate Kamehameha Day?

EE: Gee, I think it was when we moved to Honolulu. That was 1941.

JG: What about canoe races and stuff like that? Were they having anything like that?

EE: They did have a few races in Hilo. These like Healani and these other canoe clubs. They used to have races occasionally, but other than that, I don't know of any.

JG: Did you kids ever go watch them?

EE: Never did.

JG: So you were second year in high school when you decided to go to Normal School?

EE: Uh huh. No, I had always wanted to be a teacher, because my first grade teacher, up at Kaapahu, had encouraged me because there were several of us in her class, three of us girls that she thought should go on and be teachers, because the other girls were bigger and they weren't interested. And we used to be, like they said, "Okay, you help this group. 'Lisabeth, you help this group. Mary you help this one. Eliza you help this one." And we used to think it was the smallest, the youngest, and here we were the ones helping these great grown-up girls. And they used to make fun of us, you know. Well, anyway, they used to tease us outdoors. They'd say, "Teacher pet, teacher pet." And we used to come in crying, "They're calling us 'teacher pet'." And she would say, "Never mind, just go ahead and do your work, and someday you're gonna be teachers." She would say that to us, and the three of us became teachers.

JG: She built up your expectation?

EE: Uh huh, yeah. She did.

JG: Now what year did you come to Normal School in Honolulu?

EE: In 1921.

JG: What kind of memories do you have of the first World War? You must have been old enough to remember...

EE: Yes. Yes. The one that I remember the most was that peanut butter sandwich.

JG: What was that?

EE: Oh, every day peanut butter sandwich until I couldn't eat peanut butter for many years after that.

JG: What was the reason for getting peanut butter sandwiches?

EE: I guess it's because things were getting hard to get, you know, so we were always given peanut butter sandwiches. Just peanut butter sandwiches day in and day out. And I won't eat peanut butter again all of my life. 'Course now I'm beginning to eat it again. It took me many years before I started eating it again.

JG: What did they give you before?

EE: Butter, jelly, and a filled sandwich now and then, you know, like fish. But other than that, during the War it was that. And another thing about the World War--that was World War I--we knew there was a war going on, and of course it was impressed upon us that the Germans were causing that war and so forth and what-not. And of course it kind of built up a kind of

hate feeling inside. But it was so far away and we were still children, so we didn't...

JG: What about the Germans that were on the plantations? Did people feel animosity towards them?

EE: Not that I know of. I didn't see anything like that.

JG: Did any of your uncles go, brothers?

EE: I had an uncle who went. That's this uncle that I wanted to name my son after, you know. Because this is my mother's first cousin. We call him uncle. He went, and came back. Oh, when I saw him going, I thought, oh, he's gonna die now. Because I was very fond of him. And I cried and thought oh, uncle will never come back again. And the War ended and he came back and he was all right. (Laughs)

JG: But mostly the only thing you remember about changing your life was that you got lots of peanut butter?

EE: That's right. We had peanut butter.

JG: When you came up here to go to Normal School, where did you stay?

EE: I stayed at Kaiulani Home. Now this Kaiulani Home is the building right next to the Hawaiian Mission Building. And it was their home for school girls.

JG: Who maintained that?

EE: Gee, I don't know. I know Miss Flood was our house mother. Took care of us. When was that? Now I know that that area belongs to Kamehameha, the Bishop Estate, but at that time I didn't know whether it belonged to Kamehameha Estate or not. I'm quite sure it did then. But, my only knowledge was that Miss Flood was in charge of the girls.

JG: Did you pay rent there, or...

EE: Yes, we paid board, $21 a month if you didn't help in any way but just took care of your room and your laundry. But if you helped, then the fee was smaller. But when I came to school, Grandpa didn't want me to work; he wanted me to spend all my time studying. So I paid the $21. But as it was, they were giving scholarships at the Normal School for any girl could maintain a B average. So I went in for that, and I was able to get ten dollars a month, so all Grandpa had to pay was $11, because the ten dollars went in to take care of the other part of the board and lodging.

JG: What all did you get? You got a room. A private room?

EE: Two to a room.

JG: And three meals a day?

EE: Two meals a day. They gave us a nickel to eat lunch at Normal School. Five cents in those days. Can't imagine that. (Laughs)

JG: What did you get for your five cents?

EE: Exactly what we are getting now-days. Milk, we had hot lunch and a sandwich.

JG: What kind of food was the hot lunch?

EE: Usually a stew or spaghetti, things of that sort, you know, that they usually serve in cafeterias. But very good. Nourishing.

JG: Now what about at Normal School, I mean at the boarding house, at Princess Kaiulani Home? What did you have, say, for breakfast?

EE: We usually had a cereal, milk...

JG: Cooked?

EE: Cooked cereal. And milk, or whatever else we wanted. If we wanted tea, they gave it to us, too. And toast. Sometimes cornbread. Oh, I just loved the cornbread. And biscuits other times. And on Saturday, then we had lunch at home. Then we had a salad and as usual the bread to go with it. Or if we had poi, then we had fish or whatever it was they had cooked to go with that poi. And we always had good dinners. Every night we had dessert.

JG: Did you have to be in at any particular time? Was there kind of a curfew?

EE: Always, we couldn't go out. Couldn't go out at all, whether you were a senior or not.

JG: When you got up in the morning, and you had breakfast and you went to school, how did you get to school?

EE: We walked. Walked all the way up.

JG: About what time, was there a curfew when you had to be back?

EE: No, if Miss Flood knew your schedule, and she expected you there at three (p.m.), you were there at three. And if she expected you at four (p.m.), you better get there at four o'clock. But during the weekend, we could go out to town. And we could go to a movie or have lunch downtown and be back at a certain time.

JG: But she said when you had to be back?

EE: Oh, yes. Everything. We had to sign in. And there were two of them there, Mrs. Warren and Miss Flood. When we got in, we had to go to the

office, sign in. So they'll know it. And they go down the list and the time you get in.

JG: What did they do if you didn't make it on time, or if you stayed out extra late?

EE: Well, then you had your little session with them. And the next time, you better get in earlier. And none of the girls were expelled during my time. We were obedient girls. Because most of us came from the country. But let me tell you this funny thing that happened. During those days, they used to have streetcars. And they ran on the cable. Well, this particular day I thought gee, I better walk to town. I'm with a friend; I want to know how to get to town and then find out how to get back. So we walked down King Street all the way down to town. Fort Street, went to the show and everything else. So, it was time to go home, and I said to her, "Why don't we ride the trolley home?" She said, "Okay." I said, "We have to remember to give them the signal at the right place, because if we don't, they're going to carry us beyond Kaiulani Home." Well, when we came by, we got excited, I suppose. We gave them the signal, got out, and we found out it was too soon. It was almost in front of the King Kamehameha statue (by King and Punchbowl Street). So, anyway, as we walked, here was the trolley running along and we were walking along. (Laughs) I never felt so embarrassed in all my life. Oh, dear.

JG: What was the most severe punishment you ever heard of any girl getting for getting in late?

EE: Just talking to.

JG: Were you ever talked to?

EE: Never.

JG: So you don't know what kind of things they said to the girls?

EE: No. Never. In all my life, from the time I went to school until I got out, I gave my teachers no trouble at all. Their word was law. When they said this, it's this. When someone say, "Oh, let's go do this." Said, "No, it's too late now. The teacher said we mustn't do this. We mustn't do that." It's always that way, even when I went out to teach. I remember in Hilo, this principal always gave us a deadline for our long-range plans. They had to be in at a certain time. And she gave the date and everything, of course. But there was one teacher there--she was not of my class--she came later, and we told her, "Are you ready with your long-range plan, because it's got to be in in a few days?" She said, "I'm not ready." I said, "You better get it ready." And she said, "Oh, I'll think about it." "Well you better think fast." Well, anyway the day came, the principal sent a note around with a child and all the long-range plans had to go in. She didn't have hers. I thought to myself, "You're going to get into trouble." Sure enough, the principal called her in and said, "What happened to your...?" She said, "Oh, I forgot it at home." And she (the principal) says, "Okay, I will take your class. You go home

and get it." She didn't have it.

JG: She was trying to get away with a story.

EE: Right. So, the next year, she says, "I'm not going to recommend you. When I say I want a thing in at a certain time, it must be in at that time." So, Vera was out. And in those days, teachers can stay on forever, you know. But she didn't. In the first place, she lied. Now why didn't she say in the first place it's not ready? But Miss Wakefield is one of the best principals that I have worked under. I learned quite a bit from her, because she was that type of a person. Once she has confidence in you, she will leave things in your hand, you know. I remember once her telling me, "You know, I want you to keep on doing the way you are doing." There was one particular teacher there they were talking about. So she called me into the office to ask me if the story was true, that this teacher was traveling with another teacher of the same school, and that they were meeting in a building during the weekends. So I said, "To me, it's just a rumor. I don't know. I really don't know." And I thought, gee, she's trying to pin it on me, not pin it on me, but me be the one to tell her we knew. But I said, "I don't know. You'll have to ask her or ask him." So she left me alone. She never ask me after that. She found out later that it was true, but it was not for us to go and tell her. Let her do her own watching. But she was a good principal in many ways, other than this particular time. I remember I used to be such a bad tempered in those---when I say bad tempered, I must have learned this from the old school of...

JG: Whacking their hands?

EE: Yeah, whacking their hands. And I whacked this child and it happened that I was in the shop. I was shop teacher that year, and when I picked up that stick to whack his hand there was a little nail thing sticking out. And when I hit the child, the child went back and I hit.

JG: Drawing blood?

EE: Yeah. So, oh, I was scared. I took the child to her and I told her what had happened. And she said to me, "Oh, dear. When are you going to learn to curb your temper?" I said, "Yeah. I'm sorry." So we attended to it and there was nothing. After that, that's when I hands off. From then on I said I will never do this again because it might give me trouble, you see.

JG: You said you were teaching shop. What kind of things were you teaching in shop?

EE: Oh, we'd make bird cages, we'd make stands, we'd make waste baskets, and things of that sort.

JG: But did you learn this in Normal School, or was this just based on what you'd learned...

EE: I had to do it. There was no shop teacher, so I had to get a book and read up. (Laughs)

JG: Were your students mostly boys or girls?

EE: Boys and girls. Both took shop. And then when you go out to garden, boys and girls. So that's fair.

JG: When you were in Normal School, what was the racial mixture in Normal School?

EE: It was a big mixture of---there were many Hawaiian girls, in those days. And Portuguese girls. And the Chinese and the Japanese were just coming in, beginning to be teachers.

JG: What was your first school that you taught?

EE: Honokaa. Honokaa.

JG: How did you get chosen for that school or did you choose?

EE: Well, usually, they want you to go home, to wherever you come from. And I chose Honokaa. I didn't want Kaapahu. It was so far off the way. And Paauilo was the same way. And I liked Honokaa. They had cottages for the teachers, in those days. So I went back to Honokaa.

JG: Were you still single?

EE: Oh, yes, still single. And I taught there for three years.

JG: What were the cottages like?

EE: They were like homes. Three, let's see, one, two, three, four bedrooms; living and dining; and kitchen; and two baths.

JG: Did each teacher have one, or did the single teachers share?

EE: Every teacher had her own room.

JG: So four shared a cottage?

EE: That's right. Four teachers to a cottage. And you know, they had divided it this way, so that one week two teachers, maybe, did the preparation of the meals. And the others ate. And then the next two, and the next two. Went that way. And the cleaning of the house.

JG: How did you manage the food? Did you put so much money in the kitty, or did this come from the school, or what?

EE: No, that was ourselves. We divided at the end of the month.

JG: Do you remember about what it was costing you for...

EE: Well, in our case, in our cottage, this is the way we did it. There were two Mainland girls, a Chinese and myself. And those days, the girls had not been exposed to our kind of food, Chinese, Japanese, and so they preferred eating with the girls in the next cottage. So they went over and ate with them. But Jenny and I did our own cooking, so we had Chinese food and Hawaiian food, and everything else, you know. Japanese food. And we divided. Not very much. In those days, lucky if it came up to twenty dollars per teacher.

JG: And you didn't have to pay for the cottages at all?

EE: It was free. Everything was free. All we did was come in with your beddings and your linen, towels. The rest was supplied.

JG: Now what kind of things did you do socially when you were living...

EE: Well, that's good. That's a good question, because, Honokaa is very close to Honokaa Plantation. We always went, every Thursday there was a tea at the plantation. And at these teas we played cards. So, soon as school was over, bang! Towards the door. Run home and change, and down to the plantation to play cards.

JG: Who was giving these...

EE: Different ladies. Now one time a lady would have it at her house. And all the ladies came there to play and she furnished the refreshments. The next time it was another lady. It was a great thing. Oh, they put out their best linen and silver and china and what-not. And we had prizes for those who won first prize and...

JG: I presume that you played bridge.

EE: We played bridge. It was wonderful. But when it came then at first, well, I kind of enjoy it and everything else until this friend came to teach, this Alice Franklin. In my second year of teaching she appeared on the scene from Seattle. And we went to the teas, but she is a girl who is widely read, widely traveled, had always had lived on a plantation where her people once upon a time owned slaves.

JG: Oh, my gosh!

EE: But she was the most humble of any girl I've ever seen. So she said to me, "Elizabeth, when it is our turn to entertain, let's not play cards, let's do something else." I said, "What shall we do?" She said, "I'll tell you. We'll give a dance at the Lyceum." They used to have this Lyceum in Honokaa. It isn't there any more, because the high school's there now. Where all the social functions took place. "And we'll have music, we'll dance, we'll invite the men of all the plantations around here." And I said, "What are we going to feed them?" She said, "Coffee and cake."

"Who is going to bake? You know, I'm not a good baker." She says, "I'll do all the baking." And she says, "But your part is to go get the music." That's me. And I said, "My goodness, how am I going to get this music?" She said, "Well, you have a brother who plays, who has an orchestra." And I said, "Yeah, that's right." She says, "You tell your brother if he can bring his boys to play, we'll give them all the cake they can eat." (Laughs) I said, "Well, I'll see if he'll give it to us for nothing." And I went to ask my brother and he said, "Surely, we'll play for your girls for nothing. Just give us plenty of cake. The boys like cake." And I said, "Okay." So I said, "Alice, you have to bake special cakes for the boys." "Okay." The wives and their husbands came. They said, "This is the best of all the social functions we've ever had in Honokaa. To think that you two girls should think about this and think about us instead of you just playing cards all the time." So that was how we entertained that time.

JG: When you played cards, it was just the women?

EE: Just the women, just the women.

JG: What kind of music did they play for that?

EE: The regular orchestra, you know.

JG: Was it Hawaiian, or haole, or...

EE: Hawaiian. With saxophone, guitar, ukulele and...

JG: Violin?

EE: Uh huh, all that. Was beautiful. And Brother had this gang. Oh, dear.

JG: He obviously was playing for dances and things. Was this all he did, or did he have a job as well?

EE: Oh, that was just for fun. And whenever they could pick up a few dollars, they did, but they gave it to us gratis. So we had lots of fun. And Alice made it, and oh, each one had a cake of his own. (Laughs) Oh they ate and drank, and coffee was what we served. And dance, oh, it was lovely.

JG: What else did they do socially?

EE: Socially, the teachers? Well, other than that they had very little social life. The plantation was their social life if they got in it. Oh, let me come to one thing that used to, when I first went to live in the cottage, I cleaned up all the cottage, expecting girls from the Mainland, because they usually had it clean, but not clean enough for those who were coming in at the last minute. And got it all ready so when these girls arrived from the Mainland, we were ready to receive them. And when I say 'we' I mean this local girl from Honolulu who had come out to teach. But, this is one of the things that hurt us. After the girls had come and we had treated them so nicely and prepared a meal for them and everything,

well, we could see that, well, we weren't good enough to be their friend. You know what I mean.

JG: Yeah.

EE: And so I said to Jenny, "What's the matter with the group now? Aren't we good enough, after trying our best and introducing them here and there. Now that they're with the plantation crowd, we're not good enough." And she said, "That's all right, that's okay."
So the next year, when next crop of girls came, I made up my mind I was going to be real mean. And I've been ashamed of that for a long, long time. Here I was taking it off on innocent girls. So when they came in, we were just about ready to finish our dinner, so we said, "There are your rooms there." The rooms weren't clean. Nothing looked nice. And I said, "And we're going to leave. We're going to Kawaihae." Kawaihae is, oh, just about an hour's drive in those days overland, and "There's the kitchen." And I said, "And I'm very happy you're here." Off we went. And that was such, and one of the girls--that's the one that became my very good friend--noticed that we weren't, that I especially was not pleased at seeing them, so it puzzled her, because she had read so much about Hawaii. And I was a Hawaiian girl, the other one was Chinese, and I should be the one to show that kind of an attitude. But anyway, she went along and I don't know how they spent their evening, until later on I found this out. When we came home, which was very late at night, the next day was Sunday, 'cause they had arrived on a Saturday, they asked us about, what about this. I said, "Here is this and here is this." And that's it. We just gave them the answers to their questions and we weren't cordial at all. Well, one of them, oh, shall I say few weeks later, we'd say, "Well, you know the other girls came last year, they didn't want to cook with us 'cause we don't know how to cook the American way. So they went across to eat with the other girls. So if you want to do that, you may." But this Alice, she said, "No, I'd rather eat with you girls, because I love all kinds of foods. I've been to China and I lived on Chinese food when I was in China, so I'd like to be with you girls." We said, "Okay, then the three of us."
So, but we still kept that attitude of, you know, "Now we're gonna be away from you." So one night, I was in my room reading. I closed my door after dinner. This knock came on the door. And so I opened the door and I said, "Oh, it's you, Alice." She said, "Yes, I want to come in and talk with you." And she sat on my bed and she gave a heavy sigh. And I said, "Is anything bothering you?" She said, "Yes. You know, before I came to Hawaii I read so much about Hawaii, that the people here were kind and hospitable and gracious, and I'm finding it just the other way around." It was like a saw that went through my heart. And I said, "Oh, I'm sorry that we had to treat you this way. Someone else had hurt us and we weren't gonna be hurt by another white girl." She said, "I thought so. I knew something was wrong." So I said, "All right, for the evening, I'm gonna call my brother to bring his group of boys with their instruments and we'll go for a ride and they can play and we can listen." She said, "That would be fun." So we went out. I called my brother and he said, "Sure, I'll

bring two boys and myself, because you're bringing your friend." And they brought their instruments, the instruments came, and we went the other way to Paauilo, which is about ten or fifteen miles a ways. And these boys played and they sang, (going) both ways.

JG: What kind of a car were you driving?

EE: A small Ford. It was my brother's car. So when we got off the car and we thanked them, we went into the house she turned around to me and she said, "Elizabeth, you have made me very happy. This is what I had expected Hawaii to be like." And so we talked and I told her what had happened, she said, "I won't blame you." She said, "I can tell you a few things about these girls right now. They're white girls, but they haven't been anywhere in the world. They're narrow. They come from these little places where when they see someone else a little different from them they just look down on this person, not good enough for snuff. But I've been everywhere," she said. "I've lived in China, been around the world," she says, "I've had a Mammy to bring me up and all of that, but that doesn't make me any better than the other. I like to know other people and why they're different and so forth. And yet we're the same." She and I became the best of friends. We did everything together that one year. And we're still friends to this day.

JG: She stayed here, then?

EE: No, she lives in Seattle still. She's in her eighties. This last time when we talked on the phone, I could see she's kind of fading, you know. And I learned so much from her, because I used to tell her, "Alice, you must remember, I'm Hawaiian. My friends are not only haoles. They're not only white people. I have Japanese friends, have Chinese friends, I have all kinds. I have Filipino and what not." And so she said, "You try me, Elizabeth, you try me." So we lived in Honokaa. Like you say, whenever the drummer's drumming--you call them the drummers. They're the salespeople.

JG: Yeah, right.

EE: The salesmen came by and they all knew me, because I grew up in the area. And they would stop by and they would call from where the telephone central, and they'd say, "We're in town. We're going to Waimea. Do you want to go?" And I would say, "No, no. But I have a friend here that I'd like to take." "Okay." So, we would all go. So I told her, "This drummer is Japanese. He's going to take us to Waimea. Okay? He might take us to a Japanese restaurant. We're going to eat Japanese food." She says, "That's all right." So we go.

JG: What were these people selling at that time?

EE: Different things to the stores. You know, they'd go to the stores to sell, to pick up orders that they would need.

JG: They weren't going house to house?

EE: No, no, no, no, no. They were dealing with the business houses. But they would always stay overnight in Honokaa. You see. And of course, they would take the teachers out wherever they wanted to go. That's part of our social life.

(Laughter)

EE: And so he took us to this restaurant where they served sashimi. And you know, I was born and raised in Hawaii, ate raw fish the Hawaiian way, but I wouldn't eat the Japanese way. Isn't that something? So, when we were served this Japanese dinner, we sat down and I looked at the raw fish and I told her, "Don't eat that. That's not good. That's not prepared the way we do it." But she asked him, "How do you eat this raw fish?" He says, "You dip it into your (shoyu sauce) saucer and eat it." She says, "Delicious!" She says, "Elizabeth, try yours." I said, "No, I don't care for it." When I got home, she says, "Just think you were born and raised here and you don't even eat that." And I thought, "My goodness, why should I let her beat me?" You see, I'm always challenging. So I started. Alice taught me that. Well, it took a haole girl to teach me that, you see? So many other little things.
And then she was always devising ways of enjoying ourselves. Our social life was so limited. When Easter came, she said, "Show me around the island, and hike." I said, "Hike!? Are you off your mind to go hiking around this island? My goodness, you know, we couldn't make it in one day." "But maybe we could." I said, "I'll tell you. I'll tell you a way. I'll speak to Bob who is in charge of the central office of the telephone company. When the drummers are coming by, if he knows of any drummer who's going onto Kona, we could hike a ride with that drummer. And then dump us in Kona and we'll go stay with our friends, at cottages over there, teachers. Then while we're in Kona having fun, we'll look around for another drummer to bring us to Hilo. (Laughs) And so we did. And this drummer took us all the way to Kona. And I had already called my friends we were coming, so there we were. So we spent two nights with her. And I said, "Let's go to the stores, because that's where the drummers are. Otherwise, we'll have to hike, to pay for our ride to Hilo."
And when we walked into this store, and I asked the Japanese man who owned it if he knew of any drummers who were coming by. And he said, "Yes, there is a drummer who is here, you know, selling." "Oh." And he looked at me and he said, "I think I know you." And I looked at him and I said, "I don't think so." "Oh, yes. Did you go to school at Paauhau?" I was already a grown women. And I said, "Yes." And he said, "Yeah, you were the little freckled girl. 'Cause you were the only freckled child among all those children." And I gave him my name. He says, "That's right." He says, "I remember you. You were the only girl and you were a cute looking little Hawaiian girl."

JG: Did he go to school with you?

EE: No, he was a Japanese school teacher. And we used their school house as part of Paauhau School when it expanded I guess.

JG: And he had gone into merchandising?

EE: He had gone into merchandising. But he remembered. Can you beat that? And I said, "Oh, for goodness sakes. I am so happy to meet you again. For two reasons. First, we're renewing our acquaintance, and, secondly, we need a ride to Hilo. Are you going to Hilo?" He said, "Yes, I'm going to Hilo tomorrow." And so I said, "Will you take us to Hilo, then?" He said, "I will, but you'll have to come over here to the store. I can't go over, go back, because I'm in this area and I have to go all the way back." We said, "All right." So we got ready that day to come, and he brought us to Hilo. And we stayed at YWCA (Young Women's Christian Association), you know, for the night. Then I said to Alice, "From now, Alice, let's go home on the train." 'Cause the train would come from Paauilo to Hilo and then back and forth, you see, in those days. The other train that I was speaking to you about would go to Pahoa and then Hilo, back and forth.

JG: The Paauilo one went up Hamakua side?

EE: That's right. So we came home on the Hamakua side, on the train. And on the train was Mrs. Giacommetti. Now, Mrs. Giacommetti was supervising principal then of the Hilo elementary schools. So we talked and what-not. And she was so impressed with Alice, this friend. Then we got off at Paauilo and there was Mr. (William) Nobriga, who ran a taxi service there. We got in his car and came home. The whole week was a wonderful experience, all through this Alice's suggestion. That was one of the things we did.

JG: What about summer vacations?

EE: I always came to Honolulu to summer school.

JG: Every year?

EE: Uh huh. I used to like the country. I wanted to look to the city.

(Laughter)

JG: When you were older, where did you stay, then? When you came to Honolulu?

EE: You mean, to school?

JG: Yeah.

EE: With my aunt, Mrs. Ching Shai.

JG: Oh, Martha Hohu?

EE: Martha Hohu's mother-in-law. Now, you see, she's also my cousin. Her mother and my mother are cousins. That's the same Cazimero family. 'Course part of my life at the Normal, I stayed with her, too. The second year. The first year, I stayed at Kaiulani Home; the second year, she wanted me to stay with her and I did.

JG: How nice.

EE: A wonderful year with Auntie. I'll never forget that year. Precious.

JG: I think we're about done...

END OF INTERVIEW

Tape No. 2-15-3-77

ORAL HISTORY INTERVIEW

with

Elizabeth Ellis (EE)

June 9, 1977

Alewa Heights, Hon., Hi.

BY: June Gutmanis (JG)

JG: I'm going turn it on if you're going to talk about leprosy.

EE: Go ahead. And whenever Mother went down to this place, there was an old lady there and her face was always red. And of course I studied about leprosy in school and I would say to my mother, "I think that lady has leprosy." She says, "Oh, no, she doesn't. That's just her coloring, you know." And I don't know whether she came down with it or not, or was just...

JG: Just her coloring.

EE: Yeah. Because my aunt was taken to Molokai, you know. She's my mother's only sister. There were only two of them. And Mother told us that when she was growing up she was the kind of girl--you know how some of these teenagers are, they just want to go to their friends and what-not, and she must have picked it up from people that she went to stay with, you know. To visit. And of course when she came down with it, she was taken to Molokai.

JG: How old was she when she went to Molokai?

EE: She was a grown woman.

JG: You remember, then, when she went?

EE: I remember. I remember that I was just a little girl. I was, oh, about eight or nine. Because after she got to Molokai, she and I used to write letters all the time. And the thing that used to surprise me was the envelopes were always cut at the ends--opened, you know. And I used to say, "Why are these envelopes cut like that?" And so Mother said, "Well, I think those are all fumigated, and so that when the letters come, it's safe for us to use." I said, "Oh, that's how it is." And I wrote her letters all the time. When finally she married somebody.

JG: On Molokai?

EE: Yes, a leper, too. And she had two sons by this person, and in those days, they were allowed to marry, but if they had children, the children were

brought to the police station. They had a station here where these children were taken away from their parents. And kept there. And at that time, I was attending the Normal (School), you know, training. And because of this communication that I had between myself and my aunt, I went to see the boys; they were little boys.

JG: Who was taking care of them at the station?

EE: It was under the State. In those days, Territory.

JG: Were they nurses, or...

EE: It was like a nursing place. It was where they kept children. But they called it Kalihi station in those days. And so finally when I got out of school, I thought, gee, when I'm older, when I can work at Honolulu, I'm going to pick up the boys and see what I can, you know, keep up with them. But after that, I lost the boys. Until this year we don't know where they are. They're grown men.

JG: Do you know what their family name is?

EE: Yes, the family name is Soares.

JG: They'd be about forty or so now.

EE: All of that, yeah. They would be all of that.

JG: How long did they stay in the hospital?

EE: Usually they keep them there until they're of age.

JG: You mean like 18 or 20 years old?

EE: Yes. Uh huh.

JG: Were they allowed to go out in the community? And go to school?

EE: Yes, they were. They were allowed, because they were not lepers, because the children of lepers don't inherit leprosy. It's not a hereditary disease.

JG: Were all children kept there, or were some of them sent to relatives, or something?

EE: I think they were all sent there until relatives picked them up, but that's all I remember. But I lost track of those boys, and I've been real sorry. Maybe the only way I could do it now is to trace back through the health department.

JG: They may even make periodic checks, follow-ups...

EE: Yeah, could be.

JG: What was the general attitude of people about leprosy when you were small?

EE: Well, when I think of it in our own family, we didn't want to have, to associate with them, because we were afraid that we could pick up the germs. But in such a way so that the people who have lepers in their family would not notice it, because this was the attitude that some of them had.

(Tape noise)

EE: Let me see, how should I put it? Oh, you don't have it, but someday you'll have it, so when people go there and they say, "Oh, you may not have it now, but you may have it yet." That kind of attitude, you see.
I remember going to the ship in Hilo to see lepers boarding a ship. They were being brought from Hilo to Honolulu here, to be taken to Kalaupapa. I remember that faintly, now that you and I are talking. I remember that so faintly. They were not as bad as---you know, they hadn't yet lost their noses and their ears, but already the doctors had said that they had leprosy. And, oh, there was a great deal of weeping and crying and everything else by the families. But some were not careful. They were careless. And that's what spread infections.

JG: Do you think that people were more afraid of certain ethnic groups or do you recall any kind of...

EE: Uh uh.

JG: They didn't say that Hawaiians got it more, or Chinese got it more...

EE: No, no. No, no. Not that. To me, as I grew up and I began to think about it---because while I was at the Normal I wrote a paper. I did research and wrote a paper on leprosy because my aunt was, you know, on Molokai. And I began to realize that leprosy could be controlled. It didn't make me feel as though, oh, I mustn't be associating with this family because they had a leper in their family. No, it wasn't like that, and they didn't feel that way toward us either. But it was never that kind of feeling. It was only the Hawaiians. But they always say the Chinese brought it here. That's why they call leprosy <u>mai pake</u>, you see.

JG: The only people you knew that had it were Hawaiians, then?

EE: Were Hawaiians. I don't know of any other race.

JG: Did you ever go out to Molokai to see your aunt?

EE: Never did. In those days we weren't allowed.

JG: Oh, really?

EE: Yeah. We weren't allowed to go. Because I have read few things about the Queen going to visit and other people. That was special.

JG: But not everybody else.

EE: No. Like Robert Louis Stevenson went there, you know. I was reading an account of how he went there and met (Father) Damien and all of that. But not people. So that's why when I went to this group when Siloama (Protestant Church at Kalaupapa) was rebuilt and we all went, I asked among the people. They had their graves there. And so I asked any of the older ones--the people who were lepers once upon a time--do they remember a person by the name of Christina Soares. They didn't know. I guess they came later. At that time I was already going into my sixties, you see.

JG: Oh, that's quite a while ago, then?

EE: Uh huh.

JG: I'd like to go back and ask you some questions to kind of pick up on some things that we missed in the other interviews. When you were living with your grandmother, how many houses were in that community?

EE: Let me see now. One, two, three, four, six, seven. There were seven houses, including ours.

JG: Were there any schools, churches, stores or other buildings besides the seven houses?

EE: There was one church. Just one church. And that was our church. The Protestant Church. The Catholic Church was further down Paauau, makai. We were at Paauau uka. There was just our church. And one family was a Portuguese family and they were Catholics, so they didn't come to our church. So the only people that came to our church were the Hawaiians.

JG: They were all Hawaiian?

EE: All Hawaiians, including my grandmother.

JG: When you moved back to the Paauhau plantation, what size of a community was that?

EE: Oh, it was quite a big plantation. That was when they had Japanese camp and Chinese camp, Filipino camp, Portuguese camp and Hawaiian camp. And of course all the--as I call it--the skilled laborers' area.

JG: Your father lived in the skilled labor area?

EE: Uh huh.

JG: Just about how many houses were there?

EE: Let's see, there was the manager, assistant manager, the head luna, the engineers, the bookkeeper. Oh, I'd say a dozen.

JG: How far was that from the nearest camp?

EE: It would be about from here to Liliha.

JG: Maybe like half a mile, something like that?

EE: Even closer.

JG: Were the other camps like about that far apart, too?

EE: No. They were all close.

JG: Would this be like right next to each other?

EE: Right next to each other. Uh huh.

JG: How did you know when you were walking around, or riding around that you moved from one camp to another? Was there any distinguishing...

EE: Well, by the people. Most of the people in this area were Japanese. And you move along and there would be Hawaiians. And you go along and they'd be Chinese.

JG: Was there anything you could see, other than the faces of the people that would say this is Japanese camp, Chinese camp, Hawaiian camp?

EE: Yeah, the Hawaiians always beautified their surroundings. Same thing with the Portuguese, with plants. They always had flowers. And the Japanese had vegetables, they always grew vegetables. The Hawaiians always had flowers. The Portuguese had flowers and vegetables, and always pretty, you know. Like if you passed the Portuguese yard, they always had little curtains, you can tell, and everything was scrubbed so clean, you know. That's the way they were. Now the Hawaiians were not too much that way, you see. They kept their places all right. Also like our Hawaiians now keep it in the country. But not the Portuguese. You could always tell. They had crocheted curtains. And their porches were scrubbed until you could almost eat off their floor. That's the way they were.
The Chinese, they had their vegetable gardens, because my mother's cousin--her former husband was a Chinese and she had divorced from him, but this Chinese man worked on the plantation and my cousin lived with him. He had the boys. She took the girls. They had five children. She took the two girls and left the three boys with him. Well, whenever we needed certain kind of cabbage and onions and everything, my mother would say, "Go off to the camp to Uncle Muhu and tell him we want some of this kind of cabbage and this onion."

(Laughter)

EE: We'd go up. And we loved to go up there, because Uncle Muhu, in those days he still wore the long queue and he always had it rolled up on top of his head with a little cap on top of it. And that used to intrigue us all the time.

(Laughter)

JG: Did your aunt keep in touch with her ex-husband after they divorced?

EE: No, she didn't.

JG: They each went their own way?

EE: That's right.

JG: How did the people in the community take that? Pretty casual?

EE: Uh huh. That way the life is, I guess. Because that happened in every family more or less, you know. Not too much in those days as in these days, but, we didn't think much of it, you know. Mother didn't speak of it as being this and that. Now-days, you hear the children talking about these things, but not in those days.

JG: We're pretty casual.

EE: That's right.

JG: When you left the plantation, you came to Normal School, right?

EE: When I left the plantation, we moved from that plantation. We went to Olaa.

JG: Oh, I remember it, yeah.

EE: You see, my family moved to another plantation, because Daddy took another position.

JG: Where did you live at Olaa?

EE: Same thing, as skilled, right in Olaa. In the skilled laborers' area again. You see, there's that camp business again. On the other side of the track were the other folks. (Laughs)

JG: Otherwise it was pretty much the same as...

EE: As any other plantation.

JG: Now at that time, there was also a store in both of these camps? Grocery store...

EE: Yeah. They have grocery store, and this grocery store, well, one store was usually the plantation store. On every plantation they usually have a store. And then, some of the Japanese started up their little stores. And the Chinese...

JG: Oh, they let them do that...

EE: Yes, yes, little stores, and they had little barber shops, bakeries that

they started. They were allowed to have their stores then.

JG: Could they carry the same things in their store that the plantation store did, or did they have to...

EE: They carried the same things from a smaller capacity. Just a few little things, like crackers, sugar and cookies, and candy, things of that sort. And bread in the bakeries. In those days they didn't have the type of bakeries we have. The Chinese were the bakers.

JG: What kind of things were they baking?

EE: They baked pies, bread. Those were the main things. And then the Chinese cookies. Oh, those are great things when we could go to the bakery! (Laughs) And they get their bread.

JG: What did they do, a hard white bread? Or brown bread or sweet bread?

EE: Just the hard white bread. Uh huh. But it tasted good to us.

JG: It was from Olaa that you came up to Honolulu to the Normal School?

EE: Oh, from Olaa, yes, uh huh.

JG: Now the first school you had was where? It was up on the Hamakua coast?

EE: That's right, in Paauau.

JG: That was where your grandmother lived?

EE: That's right. And at that school, in the beginning there were two teachers, and later on, when I came out to teach (1923), it had grown to four teachers, you see. But at that time, only two teachers. And one was a teacher; Miss (Annie) Soares was the lady who instilled the teaching in me. I loved her so much. She was such a wonderful teacher that I thought I'm going to be like Miss Soares and be a teacher when I grow up, you know. That kind of thing.

JG: Had she retired by the time you came back to teach?

EE: No.

JG: She was still teaching?

EE: Still teaching and she was principal down here at Lanakila. She retired and I went to her retirement. I was teaching over here at another school. Isn't that something?

JG: That's amazing.

EE: Wonderful.

JG: After you taught there, what was the next school that you went to?

EE: You mean, to teach?

JG: Yeah.

EE: Well, when I first went off to teach, as I say, I went to Honokaa, not at Paauau.

JG: That's where you met the haole lady?

EE: That's right. That's where I met Alice (Franklin, EE's good friend).

JG: And then you went to...

EE: Then I went to Kauai. To teach, yes, uh huh.

JG: How long did you teach on Kauai?

EE: One year.

JG: Where was that?

EE: At Hanamaulu.

JG: That was a plantation town, then?

EE: Plantation town.

JG: Small?

EE: Small. It's still there.

JG: Yeah. Then you came back to the Big Island.

EE: Then I came back to the Big Island and I taught in Hilo. I went to teach in Hilo at Waiakea-Kai. Right there near where the airport is in that area. I taught there until we moved to Honolulu.

JG: Now when were you married?

EE: I was married in 1927.

JG: Let's go back one more step again. How many brothers and sisters did you have?

EE: Four brothers and four sisters, eight of us.

JG: And when you were living with your grandmother, it was you and your sister?

EE: And my brother.

JG: And one brother.

EE: That's right.

JG: And when you went to Normal School, were your parents able to help you, or did you have to work your way through?

EE: No, when I came to the Normal it was my haole grandfather--that was Daddy's adopted father--who sent me to school. He didn't have any children, you see. Well, that's a story and a half. If you hear our story, it's laughable. You want to hear that, too?
Well, when Daddy was born a Mersburg, and he was taken and adopted by an aunt, Mrs. (Mary Kawohiokalani) Spencer. So he grew up. When he was half grown, his adopted mother married McMillan. I don't know what happened to that Spencer, whether he died or there was a divorce...

JG: Now your father's mother was Hawaiian?

EE: My father's mother was Hawaiian.

JG: And what was his real father?

EE: His real father was half-German and half-Hawaiian.

JG: With the name Mersburg?

EE: Mersberg. And then this lady who adopted him was an aunt, Mrs. Spencer. And she became Mrs. McMillan. So when this Mrs. McMillan died, my grandfather was free, this second one, you know. The haole, McMillan. And they didn't want to lose him because he was such a good haole. Kind, and they just loved him. So my mother who was then married to my father said, "I have a cousin who lives at Kawaihae. I'm going to get her to be my father-in-law's wife." Young cousin, only 18. And Grandpa was already in his fifties. Well, anyway, they were married, but I don't know whether I told you this before or not.

JG: I believe you did. I'm beginning to recall that he did marry the 18 year old girl.

EE: That's right and she just made up her mind that she was going to be just as good as any English woman on the plantation and she did. She was very fond of me, so when I grew up and it was time to send a child to school, she chose me. My grandfather was fond of my youngest, next sister, but she wasn't crazy about going to school, so I had a chance. And that's how I came to school, but with the stipulation that I was to carry his name. So that's how I went under McMillan.

JG: Oh, I see.

EE: Uh huh. Took Grandpa's name. And before I retired I had it legally changed.

JG: To McMillan?

EE: Uh huh. So I'm legally a McMillan now. So I had told him, "Oh, Grandpa it's a shame I'm a girl, because when I marry I won't be able to carry your name, but I'll carry your name proudly for you, so that you won't regret it. You know." He was the one that educated me. He and my auntie. I call her Auntie. She really should be "Grandmother," but she would never let us. She says, "Don't call me Grandmother, because I am your auntie. I'm just married to your grandfather. Call him your grandfather, but I'm Auntie." (Laughs)

JG: Well, if she was that young, she probably didn't want to be...

(Laughter)

EE: No.

JG: That's not an awful lot older than you girls were, was she?

EE: Gee, when I went to teach, I was 19. She was just getting into her forties, over forty. See, she was young.

JG: She was still quite young then.

EE: Yeah.

JG: Where did you meet your husband?

EE: On Kauai, when I was teaching there.

JG: Oh, was he working on the plantation, or...

EE: No, he was working in the garage with his brother.

JG: They had one outside the plantation?

EE: Yeah, because you see Hanamaulu is very close to Lihue, and we always came up to Lihue to do our buying and--you know, things of that sort--and when they had socials. And I went to church at Lihue Church. And Richmond worked there. But you know how I met Richmond?
When I went to Kauai, my friend, my classmate who lived at Kapaa said to me, "Elizabeth, why don't you come up and spend a weekend with me?" I was living at Hanamaulu in a cottage. And I said, "Sure, I'd be glad to." So when we got up there, she said, "You know, they're having a dance at Lihue tonight. Would you like to go?" And I said, "Any boys? Who's going to take us to the dance?" And she says, "We'll find the boys there."

(Laughter)

EE: So we went to the dance. And, of course, when we went there there

were all these young boys. Richmond and many others. We sat there, and I said, "Let me look. Now which one shall I choose?" So, I said, "That's the boy I want to dance with. That's the one I want, that one." She says, "That's Richmond Ellis." I said, "That's the boy I want to meet. Do you know him?" "Yeah."

(Laughter)

JG: You picked him out?

EE: Yeah.

JG: You were married during that year on Kauai?

EE: No. The following year we were married. I came back to Hawaii and we were married here.

JG: He followed you back?

EE: Yeah.

JG: Was it difficult to talk him into coming back to the Big Island?

EE: No. Wasn't at all.

JG: What did he do when he got on the Big Island?

EE: He went to a garage. He worked for a garage there. And worked all along while we were in Hilo until the paper mill opened, and he went to work in the paper mill. You know, they were using the bagasse and turning it into this paper that they laid out in the field. And that's where he worked. Until we moved to Honolulu in was it 1940 or 1941? The war started in 1941, didn't it? 1940, 1940.

JG: Why did you choose to come to Honolulu?

EE: Well, that's another little story. Now, when we were living in Hilo, opposite us was this (Mariant) McGregor girl who had married a Hawaii boy. Mrs. Lee Loy she became. And her mother was visiting her from Honolulu, Mrs. McGregor. And this Mrs. McGregor, well, we took her around, showed her around and so finally Mrs. McGregor said, "You know, I'm having friends coming up from Honolulu, Commander Martin, and we're going to entertain them here at my daughter's place. We'd like to have you folks come over." But it was lunch time, so the men were working. So, I said, "Well, I'll come across." So I went across and I met Commander Martin and his wife. And he had a little girl. Lovely people. I just enjoyed them. Here was a man very high in the Navy, just as common as we are. So I said to him, "What are you and your wife returning to Honolulu next week?" And I said, "Well, you know, we are planning to go to Honolulu to take our daughter to Kamehameha School." That's Betty. "She had passed her test and we were going to bring her down." And, "We are having a little party. We are having a little luau, so

we'd love to have you come." They were staying at the military camp at Kilauea. "On your way down, come over to our house. Bring all of your bags and everything and stay with us. Then we'll have the party and we'll take you to the boat." In those days, they didn't have the planes yet. Only had those ships that went between the islands. He said they'd love that.

So I invited that whole gang over, and we had such a good time. He met Richmond. So he said to Richmond, "Haven't you ever thought of going to work in Pearl Harbor?" And Richmond said, "No, 'cause I haven't had the opportunity to." He says, "I'm inviting you. Why don't you come and work to Pearl Harbor for me?" And we looked, and we smiled. We thought sometimes people just say that to be nice. And Mrs. Martin said to me, "Mrs. Ellis, when my husband invites anyone, he means it. Your husband would be very foolish not to take him up on that." So I said, "Well, I'll have to talk to him." When the party was over and everything and we drove them to the boat and we got them some sugar cane and he said, "Well, all right, next week when you folks come to Honolulu, I want to entertain you down at my place at Ford Island." With the McGregors, all this family, 'cause they were all friends. Oh, he was so nice.

He made a great, lovely party for us, outdoors. And it was the firt time I saw these, you know porches outside and everything, and these great big steaks, everything. Oh, it was just so lovely. And so he said, "You're coming?" To Richmond. Also to the son-in-law of Mrs. McGregor. And so I said to these two men, "You two are foolish if you don't come. Face it. Why don't you go ahead? Leave those jobs behind." Then, 'cause he told my husband, "You folks are just working for nothing. You're not earning anything here. They're using your strength and giving you nothing in return for that." So when they came out, we went home, Richmond came down to work. I stayed on back with the children. With my little boy, 'cause Betty was at Kamehameha then. See, that was the reason for coming, to put her in school. Well, I thought, now I'm stuck in Hilo by myself. Richmond is down here for a year. (Laughs)

And so I went to my principal after he left, and told her, I said, I'm putting in my request for transfer to Honolulu in June, because Richmond has gone to Honolulu to work." "Oh, I see. Gee, that's too bad it's the middle of the year." I said, "That's all right, I understand that." I took it; there it was. Well, at that time, Mrs. (Luigi) Giacommetti of Hilo was our supervising principal. And she and I were on the board of the YWCA. Evidently my principal must have told her that I had made this request. Just about three weeks after Richmond had left, she drives up into my yard and she calls, "Elizabeth!" I said, "Yes?" I came out. I was housecleaning. "You're going to Honolulu to teach." I said, "What?" She said, "I just came back from Honolulu. I got a position for you. You're going." I didn't know what to do. And in those days the bank closed, they worked all day, they didn't half a day like they do now on Saturdays. So I said, "Oh, thank you for coming early enough." So I went down and got money for my tickets and I had a feeling that somehow or other I might get to Honolulu early. I had gone to the bank and borrowed money and paid off all my debts, everything, so that in case I could come in a hurry, I had nothing to worry about. Sure enough, I just packed my clothes and went to my sister and said, "You folks move down to our house. I'm going to Honolulu. I got a position down there."

(Laughs)

JG: Was this a house (at Waiakea, Hilo) that you folks owned? Or were you renting it?

EE: No, we owned it. We owned it. So my sister came to live in my house. And I said, "You rent your house and you come live in my house." Because she had a little house and had children growing up and they were crowded. So I said, "Come and live in my house." I had a big house in Hilo. So they lived there for many years until we sold the house. The children were half grown.

JG: When you got over to Honolulu and your husband was working at Pearl Harbor, were you very aware that the international situation was becoming kind of...

EE: No, no I wasn't aware at all. I thought everything was all right. Till that morning. You know. We knew that there were buildings that were coming up at Pearl Harbor, but I guess I wasn't paying too much attention to that. I was, well, I was a little naive or something. I don't know. Until...

JG: How did you feel about the Japanese people here after the bombing?

EE: I didn't have any feeling of resentment against them. Because I felt it wasn't their doing. This, to me, the Japanese have always been one of us. We were born and raised together, so there was no feeling of that kind. No, never did have any resentment towards. They were always our friends.

JG: Things are changing today. How do you feel about things like Kahoolawe and that?

EE: Well, I think now, see, this Kahoolawe problem has come about because we are aware of our heritage now. I think that's why. I haven't thought very deeply about it. I have sympathy for our Hawaiians. I know that this is the feeling I have, not only about Kahoolawe, but as a whole, that today many Hawaiians would still have what they owned originally had everything been done right in the beginning when the Mahele took place. When that (Great) Mahele took place, if the alii who was in, who was reigning then had gone beyond giving in the land, but had said, "They cannot sell the land. They cannot do this to the land because this is theirs," they would still have it. That wasn't done.
Another thing, at that time I didn't think much of the land then, until I realized that when this Mahele took place, even though the Hawaiians had been given a long, long time to make claims, you know, come in and say that they are this and they live on this island. No one came to them; especially the Hawaiians who lived in the valleys and far away from the source. Nobody went to them and said this is this and explained things to them. And what happened when it was closed? This is what happened. More foreigners owned land than the Hawaiians themselves. Now who's to be blamed for that? I feel the Hawaiian government is to

be blamed for that. Maybe that's why we weren't able to get our share. Because my people were from the country, way back in the sticks where communication was nil in those days. You see?
So, I feel, that's why, when these boys (members of the Kahoolawe Ohana) are doing what they are doing, I really, I feel sorry for them. They're doing what we, our ancestors didn't do, because they didn't know any better.

JG: What do you think specifically should be done with Kahoolawe?

EE: Well, the other night, I had a glimpse of land here and there on Kahoolawe. There were shrubs and grass here and there, and I thought, in the early days, Kahoolawe had enough. It was able to support a population of, I don't know how many hundred people. Not very many people, because of the water situation. But there were people living there, and if they had not placed goats and all of that, today Kahoolawe would still be habitable. People could still make a living on that island, I'm quite sure. And they're close enough to Maui where they could get help back and forth. Even the water. They could catch their water. I don't know whether it rains, see. I haven't studied enough about the climate to know whether Kahoolawe has its rainy season or not.

JG: It's a bit like Makaha and Kaena Point...

EE: Uh huh, I see.

JG: You have some seasonal rains. There's brackish springs in two or three locations which if you drilled a little further back, you might get fresh water.

EE: Yeah. Well, there you are. Look at the population at Makaha now. The same could have been done there for Kahoolawe. On a smaller scale, maybe.

JG: What about areas like Makua? On the other side of Makaha, when you're going up towards Kaena Point? It's a big, broad valley.

EE: Yes. Oh, there are people who are still living in that...

JG: Down at the mouth along the ocean, there's a kind of a shanty town.

EE: Uh huh.

JG: But the valley itself, half of it is McCandless land and half of it is like state land on lease to the United States government. And they are using it for military maneuvers.

EE: Do you think the military needs---I don't know whether the military needs land for their maneuvering.

JG: Well, I have some questions, my own positive thinking is that at least when they hold on to it, it's not being overdeveloped. And maybe (in) the future this may be a very decided asset.

EE: Uh huh. Uh huh.

JG: How far you think groups of people, regardless of what their background is, should go toward trying to get land like Kahoolawe turned back?

EE: It would be a good thing to have it turned back, because there are many people who'd like to live there if they had the chance, I'm quite sure. And if they could, with the transportation the way it is today, our communication is so close, something could be made.

JG: What are your feelings about the status of Hawaiian Homestead land right now?

EE: I think it's improving since (Commissioner Billie) Beamer took hold. I was so happy when I read that part where she is digging into these lands that have been leased. Where's the money? Well, you know some years back, when this young girl, Hansen...

JG: Diana Hansen.

EE: Yeah, when she was running (for U.S. Representative), she was invited to come to our Queen Emma one evening, Hawaiian Civic Club, to speak. And she spoke of this thing, and she said, "You folks have lots of land that is being used by somebody else." And she cited a case of some people on Molokai, a Hawaiian family that wanted this particular piece of land, but to get to the land they had to build a road. So they did make some kind of a road to get into it and they planted and things just grew there, whatever they planted. And so finally the Commission and somebody else said, "Okay, now." They came around and they saw how good the land was, wherever these people were, and said, "But you must come down to the tax office or something and make claims in the morning." So the people went down there. When they got there they looked about. They said, "Be there at this hour." And then finally they appeared, the folks who were supposed to get this thing all in order. "Oh, you're too late. It's already done." The other people got it. And they were out. They had to go out. She (Hansen) was telling us that. Oh, I'm telling you, it made me so cross. Well, she was telling us all this at the meeting. Well, the rest of the Hawaiians, most of the people were from Papakolea, and they sat and they listened and it was something just to listen to and nothing more was done about it. And she started telling us more about, she says, "You have lot of land that these people are using. People who have money, that are using your land and not paying you for it. And they're benefiting from your lands. You people must wake up and do something about it." No one did. Well, for one thing, they were mostly older people. That's why I'm so happy that we have somebody in there that has the gumption to dig down into our lands. So you see, the Hawaiian Homes lands, we have some good lands. We really do, but what has happened? Somebody else has scooped up all these good lands for them, and left these lands that are worthless for people to live on.

JG: Parker Ranch has hundreds of acres on lease. Mayor (Elmer) Cravalho has hundreds of acres on lease.

EE: You see? Well, why should they when they have their own lands? Leave this to the Hawaiians. And Hawaiians have asked and asked and asked in the name of---no lands, no. Not only that, there were no funds. I remember Keaukaha when Keaukaha first started. We applied. We had our property then. We had built on our own land, fee simple. Then I said, "Gee, wouldn't it be nice if we could have another piece of land near the beach at Keaukaha?" So we put our name in. "You can't. You own land." So out we went. So okay.
So when we came to this island, we said, "Well, we don't have property here. We still have property on the other island. Well, it's not doing us any good. So, let's apply here." Again they said, "No, you're not eligible because you own property. You see?" And this was at Waimanalo. How wonderful the land down there is, because we've gone to visit some of our friends and the things that they have growing and their houses are lovely, you know. They built houses so they're comfortable. So I'm very happy that Beamer is doing something about it.

JG: What factors have re-excited your interest in your Hawaiian background and the interest of people around you?

EE: Well, I've always been, from the time when I began to teach (1923), that's when I became aware. When my grandfather made me proud to feel that I had Hawaiian and I was educated and could hold my own against---you know, here's a haole, and he says, "I'm a haole and you're Hawaiian, and you can stand and face me now straight and not dull and look up." I became more aware of what we can do as Hawaiians if we went ahead and educated ourselves but don't forget that we're still Hawaiians. But learn this thing that makes it possible for us to push...

JG: What do you think has gotten some of these other Hawaiians, particularly some of the younger ones, going?

EE: I don't...

JG: Well, you were turned on by your grandfather. Now what do you think got some of these other younger Hawaiians doing things that you said a few minutes ago something about the fact that they're doing something that the Hawaiians should have done years ago? What do you think has made them aware?

EE: I think it was there all the time from their parents. Maybe they have heard their parents talking about these things and so forth, and when they grew up and became educated they banded together. Maybe their organizations, getting together, speaking as Hawaiians, you know. Perhaps that was a push for them.

JG: If a young Hawaiian came to you and asked you your advice as to what Hawaiian things should be held onto and how to hold onto them, what would you tell them?

EE: I would say you hold onto your language. Learn your language. And learn because your language will give you the background. If you don't

know your language, you will not be able to. And teach your children. Have time to.
The music, we know, that is possible. Through music, that's the easiest way. Through music. Like I'm doing with my daughter. When she went away to school, I wanted her to learn this, learn this, learn this, learn this, and oh, she wasn't interested. She gets over there, and they say, "You come from Hawaii? Why don't you dance?" "Yes." "Can you dance?" "Yes." "Well, how about putting on a program? How about giving us a talk on this?" She wasn't prepared. So she writes home. "I want something on this and this." So I sent all this material. She comes home now and she is so full of Hawaiian that everything is Hawaiian now. Sometimes just going away and knowing, oh, that "I have a background, too."
Because so many years our background was so---we were made to be ashamed that we were Hawaiians. Somehow, the things we did were not so, well, not cultural. You see, the way we lived, you know, and the beliefs, this kahuna. They all say, "Oh, they believe in kahunas." And all that. To us, even to the young Hawaiians, they see a kahuna, they always thinking of a sorcerer. They're not thinking of a kahuna as a professor of this and of that, you know, medicine, and house-building and so forth. When we want to build a house, we go and get a contractor. We don't build it ourself, because we don't know how. Or an architect, he plans it. Well, all right, the Hawaiians had that, too.

END OF SIDE ONE.

SIDE TWO.

EE: You mean, to keep the Hawaiians...

JG: Well, obviously as time goes on, all people change, and when two groups of people get together there are some things in each way of doing things that are much more valuable than others. And we will change. We can't stay in the past. So what things do you think in your Hawaiian background, in your experience, are most important for Hawaiians to hold onto?

EE: Well, their language. And if they have their own land, they better hold onto that, too. Because that's all they have. The land is really where they came from. See, they must hold onto their land and not be like our ancestors who were too easy. They didn't realize, they weren't taught the importance of holding onto what was theirs.

JG: And how would you recommend a person go about these two things?

EE: Well, right now, you see, the language is being taught here and there, but it's not systematic. Just a little group learning here, little group learning there. It should be taught, maybe, in the school, by the university or high school. Start with there. And even right in the homes, parents who can speak it---well, of course there are parents who can't speak it. So that's the trouble, too. But perhaps start it and maybe control it out of the Department of Education. And even if the teachers are not "degreed" people---because that's one of the things

that many of them are saying, "Oh, but they are not degreed. They don't know how to teach. They speak it, but they don't know how to teach it." But how are they going to be able to impart these things, and have people interested to say, "Now I'm going out to really study and so I will have a degree and teach it?" You see.
And with the land, hold onto their land. And work with the powers that be. Like they say, some people are saying, "This land belongs to me, and because of this, the leases, well, we lost it." Well, they won't be able to get that land back, it's too far gone, but we may get it through this thing that's going in Congress now.

JG: Reparation.

EE: That's right. We may get it that way. And once it gets back, don't all say, "I want my share now." No. Keep it in a pool, so that we can help our youngsters to realize that they're Hawaiians. But it starts in the home. The churches could help. The schools could help. But they have to start it in their homes. To be, to have this pride in their hearts. Not this foolish pride, but the pride that, "I'm Hawaiian. We were this way. And we can still be that way." See? I don't know if I'm putting it...

JG: I think you're doing very well.

EE: Like, for example, the way we do it, the way I'm doing it. You see, my daughter's married to a haole, naturally, but Jack (Jenkins) is a very fine person. He wants the children to learn all this. And he comes along, too. Sometimes we hear him speaking Hawaiian, it's really laughable, you know, but he's trying to show his children that he's interested in their culture, see. And this is one thing also that Betty said, that a few years back, Jack took the whole family back to meet his mother and his brothers and sisters and uncles and what-not. And they were there for the whole month, visiting the family. On the East Coast, North Carolina and Virginia, all along there. When they got back, Betty asked the boys, "Well, what do you think about your cousins? And about you?" And one of the boys, the older one, said, he says, "They're fine, but I'm glad I'm Hawaiian."

(Laughter)

JG: What about your son? Is his family doing anything along that line?

EE: No, it's sad. That's what I'm very sad about. You see, when Sonny (Richard Kaliko Ellis) left here, he went into the Marine Corps right after graduation. He was just 17. Graduated from high school and went to the Marine Corps. And then he married this girl from New York. And there isn't anything Hawaiian about him any more. Maybe we're wrong, but Betty and I are always talking about that.

JG: Where's he living?

EE: He's living in San Clemente (California) now. That's near, his base is...

JG: He's still in the military?

EE: In military. He'll be retired at the end, the first of August.

JG: Where does he intend to live then?

EE: Right there. In San Clemente. They have already purchased---their home was already built when we got there. And he has a business there now. Only the little boy, he's a big man now, he'll be 20 this year. He lived one year with us when he was nine years old. And he still remembers many of the things this time and we talk, and he says, "Yeah, I remember this. I remember that. Didn't this happen? Didn't this?" You know, telling me a little bit about the history. So I felt very happy about that. And I said, "What about your ukulele? Aren't you keeping it up?" "Oh, no, because nobody..."

JG: Nobody to play with.

EE: Nobody plays, and he (grandson) and my son play beautifully. He (son) can play on the organ, he can sing, has a nice voice and everything, but he's too, I would say, too haole. (Laughs) And yet, he (son) has a soft way about him, you know, he's still Hawaiian in his way. But he doesn't do things Hawaiian. He still loves his Hawaiian food.

(Laughter)

END OF INTERVIEW

BIOGRAPHICAL SUMMARY: MINERVA KALAMA, kindergarten teacher, housewife

Minerva Kalama, Hawaiian-Caucasian, was born December 24, 1883 at Sunnyside, Maui near Paia. She was hanaied by an aunt who lived in Honolulu. When her aunt moved to the Mainland, Minerva's mother insisted that she be returned to Maui.

She attended Maunaolu School and graduated from the eighth grade. After graduation, she went to work as a teacher in the Alexander House (a settlement house nursery school) in Wailuku, Maui.

She has lived in Makawao on her husband's family lands since her marriage at the age of 24 to Sam Kalama. He became Maui County Chairman in 1913.

Community and church work kept her active and busy until she suffered a stroke in 1976.

Tape No. 2-4-1-77

NOTES FROM AN INTERVIEW

with

Minerva Kalama

March 16, 1977

Kula, Maui

BY: June Gutmanis

Family

Minerva Kalama, Hawaiian-haole, was born in Sunnyside, Maui near Paia in 1882. Her haole father came from Vermont. He was a seaman. Her mother was part-Hawaiian.

Kiliwehi was the Hawaiian family name given to her at birth. She was never told what it meant. She had two sisters, one deceased; the other sister, who is almost 90, lives in Kaimuki.

An aunt in Honolulu raised Minerva for a time. She attended a private school in Honolulu. Later, she attended a co-educational public school on Fort Street, which went up to the eighth grade. Disciplinary methods in the school included making a student sit in a corner with a dunce cap on for a "couple hours." Although Minerva's aunt spoke Hawaiian, use of the language was not encouraged at all.

When Minerva was 12, her aunty moved to the Mainland. Minerva's mother said, "No, you are not going. You come back (to Maui)."

School

Minerva returned to Maui and was enrolled at Maunaolu School as a boarding student. In about 1900, the school had about a 100 students, four teachers, and one principal. The teachers were missionaries from the American Board. They received $100 a month for teaching and were provided with separate rooms in the girls' dormitories.

There were no day students according to Minerva and students were permitted to go home for Christmas and summer vacations only. As many as 20 girls lived in a dormitory. Beds were lined up in rows. Clothes were hung in a wardrobe with hooks covered by muslin. Shoes were kept in an attic trunk and the door locked. "You don't see your shoes till Sunday morning to go to church." Students went barefoot all week.

On Sundays, they went to church wearing white dresses with sleeves, black stockings and shoes. Sometimes "[your] feet has grown bigger and bigger and it pinches, yeah? And some of the shoes squeaks. So they soak their shoes in water so it won't squeak--have everybody staring at you."

"Some of them hurts, you know. Not wearing shoes whole week. As long as you pass the church corner; those who have those shoes with the buttons, you know. Quick, rip, go in fast and pick it up because you can't hold up the line. We'll get punished. Two teachers in the front and in the back. And we used to wonder, well, she have to buy ribbons, now."

For riding horses, girls wore dresses and later, riding skirts which were sort of like big-legged pajamas made of khaki. Minerva wore riding skirts at about the age of 16.

Laundry was done in wooden tubs. Water was heated on the stove and carried to the tubs and dumped in. Ivory soap cakes could be purchased from the store right in the school which also carried toothbrushes, toothpaste, and crochet thread on paste board cores. Candy and cookies were forbidden.

Regarding commencement of menses, "you have to figure it out on your own and get it [information] from the other girls. We had to use cloth in those days."

The girls helped the matron with the cooking and with the making of soap from ashes and lard which were used for washing dishes. Some girls even paid for school by helping with the cooking or their teachers' laundry.

Rising time was 7 a.m. "First thing early in the morning you have to get up. The younger ones sweep the yard. Niau they had. Those that brought niau from home. Grass is so cold, no slipper. Ooh. Sometimes we took the stalks from the Pride of India. And gather up a bunch and tie it up and that's the broom." The cleaning took about half an hour.

If a student did not keep her bed neat, she could be punished. Such punishment was often in the form of having to go to bed before the other girls.

"I had to clean the chimneys. Was hard clean all the lamps." Cleaning was done after breakfast, which was served in a dining room with long tables. The students said grace before eating and of the meal, Minerva said, "I remember they always had milk because I don't like milk. Milk and some rolls. That's all."

The next time they ate was at noon when a lunch of poi and salmon was served. Dinner was often a stew made from beef that was raised in the area, hard paiai, mixed poi, and vegetables. The older girls helped with the slaughtering of the cattle, and the hides of the cows were later sold. A poi wagon brought up poi every week, and the vegetables were grown at the school. Prior to the 6 o' clock dinner, students had some free time. "After school, some study. Some play baseball in the yard." There was also some

time after dinner, as well. "There's a big tub to go and wash your feet. Bring your slippers, wash your feet then wipe it. Put on the Chinese slippers. Covered in the front, the front part is covered. They were good slippers. After you play you can sit around and crochet and when the bell rings, well, that's study hour. We go to study for maybe one hour, two hours, depends how the teacher feels. And then go bed."

Studying took place in the classroom at old-fashioned desks with hooked-on seats. A big kerosene light in the center of the room provided the light, and each class had student monitors who kept the classrooms clean.

The girls were also allowed to socialize with boys on Saturday during the day. A girl and a boy could sit in the sitting room without a chaperone. However, no parties were allowed. Parents could also visit every Saturday, and they would often come at holiday time on horseback.

Once a year the school held a sale. "We make cakes and things in the school kitchen." Minerva learned to make guava, fig, and grape jelly from the fruit that grew at Maunaolu. The yardman picked the fruit and "milked the cows to make our own butter. The girls made the butter. We had a stomping kind of churn."

Royalty

Minerva's family learned of Queen Liliuokalani's overthrow through the newspaper. The family did not talk much about the revolution. Once, Minerva was presented to the Queen at a party in Hilo. When the host of the house introduced them, she curtsied to her and said, "Aloha."

Tapa-wrapped gifts for the Queen were given before she left to Her Magesty's lady-in-waiting, along with yellow and red lehua leis. Minerva remembers that when the Queen left Hilo, someone chanted.

When she was about 16, Minerva recalls that the Baldwins had a luau on Maui for the Queen. Pau riders, dressed in the different colors of the sections of the island, greeted her after she arrived by train. The luau was held on western-style tables and benches.

Adult life

When Minerva Kalama graduated from Maunaolu's eighth grade, she went to work at Alexander House, a sort of settlement house kindergarten in Wailuku, Maui. She taught there for two or three years, and worked with two older teachers from the Mainland, Mrs. Summerville and Nancy Cummings. She taught the five-year-old students dancing, ("just hop around") and games. The children were not allowed to speak Hawaiian.

Minerva met her husband-to-be at a wedding. She went for horseback rides with him and to dance in Paia. People played Hawaiian music, using

accordians like concertinas, guitars, violins, and ukuleles. She married quietly at the age of 24.

At parties sometimes, they had wine or panini brandy. They danced the waltz to Hawaiian music.

Home/Community

Minerva lived in Kula since about 1920. There were only a few houses, a post office, and a school then. She moved into a house that a Japanese carpenter helped build on her husband's family ranch lands.

Because of a lack of water, not very much cattle could be kept on the land, and they used cisterns and gutters of the house to catch rain water. The Kalamas did not have electricty until fairly recently because their house was so far up on a hillside. They did have an indoor kitchen and a kerosene heater. They made their own charcoal in a pit, fired it up, covered this with dirt, and then left the charcoal like this for several days.

Medicinal herbs

Minerva does not recall names and used of specific herbs although she said that some were used for medicinal purposes. One that she did mention was the popolo which was used for sore throats. Minerva does not remember praying to Hawaiian gods in times of illness.

Tape No. 2-5-2-77

NOTES FROM AN INTERVIEW

with

Minerva Kalama

March 21, 1977

Kula, Maui

BY: June Gutmanis

Maunaolu School

During her school days, Minerva attended Pookela Church, a Congregational church of which she is still a member. In the early days, there were two ministers; one week a Hawaiian minister would conduct Sunday services, and the next week a haole minister from Makawao Union Church would do so. Students walked to the 2 o' clock service in wet shoes that pinched, and as they marched through the guava trees, they often recited Bible verses in English.

The school had an activity known as CE or Christian Endeavor. "There was a song, then a prayer by the minister, song again, then he starts his service." In those days there were no hoikis or church conferences. The women had a Ladies' Aid organization which collected clothes to give to the poor. They met every week to sew and once a year they held a bazaar to raise money for the church's upkeep and the janitor's salary.

Hooponopono

Although Minerva herself was never involved with hooponopono, she is aware that others--like a Reverend Kukahiku--were. The Reverend's way was "to take the Bible, make you open it, and choose a verse. From this verse, he find out what's wrong. The answer is there. He asks you all the questions. Up to you to own up. Then they pule. Mihi and all that. Mihi is to ask for forgiveness in front of him. Then he says a prayer. One person or mother and father might be involved."

As far as Minerva knows, hooponopono was not used at Maunaolu School.

Travel

Minerva came to Maui from Honolulu on the Claudine at the age of 12. "There wasn't much inter-island travel," she said. The ship was captained by a Mr. Parker. In the boat's cabins, "there were two bunks and a sofa-like on the side. Three people could share a room. It (the journey) took all night.

You could leave (Honolulu) at 8 p.m. and get here (Maui) at 7 a.m. Sometime they had boat parties, give leis, like that."

To get from the house to the dock, Minerva took a buggy which cost $7 then (1895).

Carnation leis with ferns were 25 cents a piece. Other flowers used in making leis were tube roses and crown flowers. After they were given to the travellers, the leis were put away for the night and then worn ashore the next morning. Sometimes the wearer would give them to his greeters.

Minerva recalls that the train in Maui which went from Paia to Wailuku had one passenger car. The back sections of the train were for freight--poi, fruits, vegetables, and livestock. It cost more than a dollar for round-trip train fare, and about two hours for the complete trip.

"When you got to Wailuku, you walk around, up Market Street to see a dentist; no dentist up here (Kula) or to see the doctor."

Clothing

"You made clothes yourself. There were no dressmakers those days. Patterns were same like today. Could buy different kinds of material."

"In the olden days, to make quilts, people group together, come to your house, quilt your kapa. Then when pau go the next house, keep a-going like that. Four or five ladies might take one to two weeks. They don't work on it everyday. Set it up in one room." Although Minerva never made quilts herself, she recalls that people "use to have those lacy curtains, and they'd copy that [for patterns]. And then they'd name it themselves."

Makawao

There were two stores and the only groceries they sold were canned goods, flour, and rice. "Matsue's was the one owned by three Pakes: Tam Yao, Tam Sing, and Tam Chun." According to Minerva, there were a lot of Chinese living in Makawao when she was a girl, and on Chinese New Year's, they had kaukau and firecrackers going. The men would eat fruit Chinese style.

Christmas Holiday

Around the early 1900's, each family celebrated Christmas in their own way. Someone would give Minerva's family a traditional Christmas tree and they would decorate it with flowers, candles, and store-bought glass trinkets.

"We didn't burn the candles because it might burn the tree. We had just the family for dinner. Hawaiian boys from all over would go around and

serenade on horseback. They had a guitar, ukulele, accordian, violin. We open the door, let them sing, and sometimes go out and pay them a few dollars. Sometimes we invite them to eat. They tie their horses up and walk up to the front and sing." The serenading would continue until morning. "They would do this sometimes on New Year's, and the Fourth of July. Just Hawaiian songs usually. They didn't know carols then."

Historical Events

Minerva Kalama does not remember Prince Kuhio's term as a representative in the U.S. Congress, and does not think Maui had Homestead Lands until later. She recalls that one area in Rice's old home was leased for pipi.

During World War I, Minerva was a member of a women's group which made much-needed clothes. About 20 ladies, including Mrs. H.B. Baldwin, worked at knitting wool sweaters and sewing pre-cut flannel pajamas. Occasionally the women were allowed to finish their sewing at home, but most of the time they spent only the afternoons working at a set place.

During World War II, the churches were closed. The newspaper from Honolulu came only once a week by boat, and the Maui paper was mostly comprised of island news.

After the second World War, prices went up. Minerva also recalls boarding a ship to the outer islands from McGregor's landing. "You had to go out [to the ship offshore] on small boat. It was scary. It would come up to the wharf. You'd jump in, then the men would help. They kind of lift you up onto the bigger boat. It was the same at Lahaina."

Minerva was a poor sailor and got seasick. Once when she went to Kauai with family members, she was unable to join in the fun because she felt so ill. On that Kauai trip they left Maui at 7 a.m., went to Oahu, stayed over, and then left for Kauai the next day. They arrived at Nawiliwili Harbor.

Afterward, they went to Kapaa by car and visited the sheriff. One Sunday, there was a big luau for Minerva and her family after the church services.

Hawaiian customs

Mrs. Santanella, a part-Hawaiian woman, taught lauhala weaving at Maunaolu School. Weaving did not appeal to Minerva, and her work never came out straight. When she use to say, "My mother didn't send me here for this," the teacher told her to leave the class.

The school forbade hula dancing and if a girl did it anyway, she had to go to bed right after dinner for a month. Although the school had a piano, guitars and ukuleles were not permitted Sometimes the girls would sing Hawaiian songs by themselves without musical accompaniment.

When she became an adult, Minerva did not join the Kaʻahumanu Society because she lacked transportation to the meetings which were held in Wailuku. However, she did attend some of the Society's activities, and vaguely recalls that in the 1920's there were some memorial services that included a sermon and some songs. The Society also held services on Kuhio Day, and Reverend Abraham Akaka has conducted some of them.

She does not remember there being either a Kamehameha Day parade or canoe races when she was younger although there are canoe races now.

Recreation/Community activities

Minerva did not go to the Wailuku horse races. At one time, her grandfather was involved in the horse races that were held in Kahului.

Minerva attended the Maui Fair which was first held in 1916. At that first fair, she was in charge of the crochet, quilt, and embroidery stalls. The goods were draped for showing and quality work was awarded such prizes as plants and fruit trees. The fair also included displays of pigeons, ducks, cows, baked goods, and preserves. Judges for the shows were from the Mainland.

As far as she knows, there were neither baseball teams nor rodeo in the areas in the early days. They did have circuses sometimes.

In order to go visiting, Minerva did quite a bit of riding. The family had a surrey and a two-seater buggy, which she drove.

Supplies

Minerva ordered household goods through the Sears and Roebuck mail order system. It took about a month for the items to arrive. She bought "things for the house like towels, sheets. It was much cheaper. Never ordered dishes; I was afraid they might be all smashed up."

Because it was cheaper than hiring an architect, she ordered her house plans from a magazine. This was in 1923 when there was no electricity (although there was a generator that provided lighting) and the nearest telephone was at the neighborhood stores.

Haleakala

Minerva first went to Haleakala crater about 1943. She recalls starting out in the afternoon on horseback with coffee and sandwiches, gathering firewood, and then reaching a cave where they spent the night. It took several hours to reach the cave from the point where they started. From there, she and her companions walked up to the top of the crater in the cold air.

"Wore sweaters and heavy clothes because cold. Only took a blanket; no

sleeping bag those days."

For the ride to the crater she wore a riding skirt that she made of serge instead of khaki because she disliked having to iron khaki. Of this same skirt she said, "It had to be enlarged because Mayor (Neal) Blaisdell's mother wanted to use it." (The Blaisdell boys were family friends, and stayed during the summers with the Kalamas.)

Food

Minerva learned how to dry fish by first salting it, rinsing it, and then putting in a dryer. The length of time this took depended on the weather.

Among the food she eats today is boiled ulu. She also likes banana sliced and fried in a little butter. For fruit, she either picks guavas or used the mangoes from her own tree.

BIOGRAPHICAL SUMMARY: WALLY KULOLOIA, plantation cowboy

Wally Kuloloia, pure Hawaiian, was born in Makena, Maui on July 4, 1911. At age 14, he went to work at Ulupalakua Ranch where his sister was a maid in the home of plantation manager, Angus MacPhee. The MacPhees encouraged Wally to go to school but he refused.

He continued to work for the Maui Agriculture Plantation for 50 years until his retirement in 1977. He held a variety of jobs including stable hand and trucking department driver. In 1946, Wally was chairman of the union organizing police at Paia.

He married in 1923. His wife worked for Kula Sanitorium and later, for the Pineapple Cannery. They are the parents of four children and 14 grandchildren all of whom live on Maui.

Wally is very conscious of his Hawaiian heritage. The family clan has been holding annual get-togethers since 1930 and uses the get-together to keep abreast of the family genealogy.

Tape No. 2-12-1-77

ORAL HISTORY INTERVIEW

with

Wally Kuloloia (WK)

April 28, 1977

Kahului, Maui, Hawaii

BY: June Gutmanis (JG)

(NOTE: Also present is Inez MacPhee Ashdown, (IA), aged 77, who is employed as a Maui County historian and Mr. Kuloloia's wife (MK).)

JG: You were born and raised up in Kula?

WK: Not raised. Born up there. Till I was about one month old but I hurt my mother (i.e. mother injured by birth.) Then we moved down Makena. So that (moving to Makena) was in the year 1912, anyhow, someplace around there. 'Cause I was born in 1912, fourth of July. So went down Makena. So we grew bigger, I and my brother, Bill. So from there, well, we had our grandparents down there. Was those days, that was Kauakani, Nuuai, Muloa and Haihai. So they (grandparents) wanted to make a fisherman out of me and my brother.

JG: Your grandfather was a fisherman?

WK: Yeah, was a fisherman. So that was, well, was way back, and I think was somewheres around the year 1918. So we used to go, we fish canoe, me and my brother and my grandparents.

JG: Now by 1918 you were, what, about seven?

WK: About six or seven, somewheres around. I mean, I was young. So anyway, we had two canoes going to Kahoolawe at that time, see? We went over in two canoes and one flat bottom boat. And this flat bottom boat is about 17 footer, I think. It was used to pack the nets. We'd leave Makena early in the morning when the star comes out, and go to Kahoolawe just for fishing.

JG: You know the star that you waited for? What was the name of the star, or was it just when the sky was bright?

WK: Yeah, well. That, I remember 'cause I understand pure Hawaiian. So my grandparents, oh, we wait, we don't start until morning star come out.

JG: What did they call the morning star? Do you remember?

WK: Hokuao, morning star.

JG: You went over there in an outrigger and a flat bottom boat?

WK: Right, two outrigger.

JG: How long were those canoes, do you remember?

WK: Well, I think one was about, I'd say about 18 foot.

JG: Who built them?

WK: My grandparents.

JG: What kind of wood was it?

WK: Well, that time was, gee, I really don't know. I think some of them was made out of koa and wiliwili for the outrigger.

JG: Do you know where they cut the trees at that time?

WK: Ah, no. I don't know. So we used to go back and forth, we get kala (fish) whatever fish we catch. So on the next morning, we follow on the same thing, the star, but they tell us to wait. Certain time when the boss (person in charge) coming back again.

JG: Did you follow the currents?

WK: Well, I was young those days, you know, my grandparents was following to that.

JG: How did they go about teaching you how to fish?

WK: We just do whatever. The nets we get, "Oh, come on , let's gather the net. Take 'em to the canoe, cause we going out for...." They don't say "fishing." "We going holoholo." They used that word, holoholo. And was up to us to know what they meant. Us, we were children in those days. "We're going holoholo." And started saying in Hawaiian, net and all. See "They're children helping."

IA: How long it take you to go across Alalakeiki channel?

WK: Those days was, well, I remember, I think somewheres about, when we used to oar to go down, the water was just clear. See, it all depends. They knew the channel is calm. That's all. But I was so young those days...

JG: You had a sail?

WK: No, just paddle oar.

JG: How many people in the canoe, two, one?

WK: Well, see, when our canoe, waa, that time when we went down, I think was three of us. Three, and plus with this other boat, Daisy, 17 footer, I would say about, 'cause it's shaped this way (i.e. like the tip of a surfboard). At the back it's kind of wide. I'd say about, oh, about six foot, I think. Six or seven foot at the back. It comes streamlined.

JG: In other words, the nose kind of came to a point?

WK: A point, that's right. And squared out at the end.

IA: How did you use the oar, the stern oar? What do you call that in Hawaii? Use to call it a beaver tail. My father did.

WK: Well, we used to use that word tiller. That's the one that holds, you know. You know, you just directs it for straight. You go out according with that. You just hold, see? 'Cause they had something right in the back of this boat, for instance, here. And this fellow (like a coxswain), he just stand and watch and tell all what to do to turn with the keel. Work it flat and light. And the rest, just away and light.

JG: What kind of paddle were they using on the flat bottom?

WK: Oh, just one they used to go that way.

IA: The oars.

WK: That's on this boat now.

JG: Did they use the Hawaiian paddle or did they use the long, flared out kind?

WK: No, no. They used the Hawaiian.

JG: They used the curved one.

WK: Right.

JG: The leaf-shaped one.

WK: (Nods agreement).

JG: How often would you go out fishing like that?

WK: There's a time, see, when we go down Kuai, then we come back, and then all of a sudden we stop a while and we get this family gathering, right in Makena. We go to the nearest port from Makena. We come out towards where Maui beach is. I mean Wailea. So we go there for certain type of fish. The family all comes out. Maybe when we go for certain kind of fish, they start in announcing, "Okay. We go for this here." Well, they just mention we go for only one type of fish. We don't go for, any other type. Okay, we go home with the canoes. We have, actually these two canoes, all full of fish. When we reach home, start in dividing

the fish with the family and whoever they had for the whole community of Makena.

JG: How long would that fish last?

WK: Well, if that fish was not enough today or whatever, that's all what they were doing, see? In my grandparents' day when they (un)loaded at house they say, "How's everybody?" "Okay." Maybe two, three days later, go for another type of fish. Catch. That's how we been going on in Makena.

JG: Two or three days that fish would last?

WK: Right.

JG: How did they use that fish? How did they cook it? Or did they dry it?

WK: Well, see, when come home, we do that, some of that, and boil 'em. Get a great big can, just my grandparents and all. So all the children, and the maku and our mothers and all that, see? Every home bring whatever they had. But we took these fish. Somebody's boiling. They call that pulehu. Somebody's doing that, and somebody's making raw. And then, they says to us by the side, "Oh, do whatever you want." So actually, the family gets all its fish here. And they go and dry 'em out. They dry part of that fish, you know, some of that fish. But everything's going on.

JG: How long would that dry fish last?

WK: Oh, that is a good question.

(Laughter)

WK: Right there, when my parents used to do that, my mother, all them, not my grandparents, but my grandparents, my grandmother's over there. Mother and all whatever generation was that time. See, they do their own and their cousin go out and they do their cutting of their fish and they dry 'em out. Maybe only about hour or something, you know, that fish dry. So, they bring 'em out.

JG: Did they dry them on the rocks or...

WK: Right. On the rocks. They take 'em close to the beach. And where is the beach, you don't see no flies down there. So, actually when that thing gets through, they bring 'em back, so they had those bags. Gee, I really cannot recall those bags. But those bags had plenty holes in the middle.

JG: What you call it? Cheesecloth?

WK: Right. And those bags, they hang 'em up with all those fish. And that fish

stays there for the month.

JG: Who repared the fish for drying?

WK: Oh, all our mothers. And of course my uncles and all, you know.

JG: But mostly was it a man's job or a woman's job?

WK: Women and men, and children, too.

JG: Everybody?

WK: All hands got to pull together.

IA: Everybody kokua.

WK: The children got to do something, too. Otherwise you wouldn't learn. That's how we were taught. All children got to come there and help. Actually we're (children) not going do starting the cutting, you know what I mean, to dry. But at least we are participating inside there.

IA: Did you use paakai?

WK: Right salt.

JG: When you were drying fish, did you rub it down with salt?

WK: Right, you just rub it. And afterwards maybe it stays just for a while and you take 'em back in the salt water. You rinse that thing all out. Don't let it penetrate too long, the salt. Then you rinse 'em out, and from there, you cut 'em and dry 'em. That's the reason why we take 'em down to the beach.

JG: When you salt them, then you don't put them in the sun right away?

WK: Right, just for a while. And then afterwards you take 'em back in the salt. Then you put 'em in the salt water and then you rinse 'em out.

JG: That while would be what, like an hour...?

WK: Well, yes, I would say about that.

JG: And then you rinse 'em off and put 'em in the sun?

WK: Right, you rinse 'em out in the ocean.

JG: Now you must be doing this in the middle of the day?

WK: Any time. Any time of day.

JG: You said when you came back--two canoes and a flat bottomed boat--that the whole of Makena would share. About how many people was that at that time.

WK: This canoe, I'd say maybe about, close to three ton of fish.

JG: Oh, my. That's a lot of fish. Did you sell any of that?

WK: No.

JG: That was just for Makena?

WK: Makena and whoever comes from Kula, Makawao, and Ulupalakua. They all come down there. They pass by and my grandfather and the ones that control it say, "Oh, come on, bring your bag over here." Share together.

JG: Were there other outrigger canoes in Makena?

WK: Oh, yeah. We have some others. My grandparents there.

JG: How many canoes were there in all of Makena at that time?

WK: Well, I really don't know, because those days, this was the most important one that they wanted to take.

JG: That flat-bottom was the most important?

WK: Well, that's the one that takes the net.

JG: Oh, I see. You put the net on that flat bottom and when you let it out, you let it out from....

WK: Right.

JG: Did that belong to the whole community?

WK: No, just to my grandparents.

IA: He was the head fisherman, wasn't he?

WK: Kauakane.

IA: Uh huh. That's Grandpa.

WK: Yeah.

JG: Was he the chief fisherman?

WK: Well, he was, he was.

JG: If he was the fisherman, were there other people down there who did the farming, or did he grow his own <u>taro</u> and things?

WK: Oh, no, those days, we didn't have such thing as taro down Makena. But we used to come at Kihei. We had our taro from Waihee and a Chinese used to go down Kihei, and we all come from Makena. The whole community of Makena come with maybe I'd say two horses. Or two donkeys. In those days it was donkeys, see. Never had horses. So we come up, come in, get whatever supplies for the whole community. We go down, get orders from all the families. Go right to La Perouse (Bay). You know, instead of everybody come, two person go out and bring all the poi back. And then every house had their own, the whole community of Makena.

JG: Did you get raw taro, or did you get poi?

WK: No. Not made poi.

JG: Pai ai?

WK: Yeah, sort of pai ai. So, see, every weekend, every week, we get these here dollar bag poi.

JG: How big a bag was that?

WK: Well, gee, I know is not a hundred pounds.

(Laughter)

WK: I would say somewhere, about 20, 25 pounds.

JG: And that was enough for a week?

WK: Right, for each home. It's what they put in, the amount. Every individual home, see.

JG: Was it the same person every week that went down?

WK: No, we were children, see. The children, elder ones, did it, the one to come in. Before they leave, they supposed to see all the orders are there. Then my grandparents all start to say, "Come on . Go get this poi at Kihei."

JG: Was this sort of a business with these people?

WK: No, just to help one another, get work together.

IA: How about vegetables?

WK: Vegetables is, well, same thing. We used to get our vegetables. Well, we were planting some amount of them.

IA: Onions and stuff?

WK: Well, was kind of real little, see, but like sweet potato and pumpkins and all that.

JG: You were growing both sweet potatoes and pumpkin at Makena?

WK: Yeah, right. In all that area.

JG: You remember what kind of sweet potato you were growing?

WK: No, no. So our vegetables, used to get 'em from Kula. See, that's when the boat, the Mikahala (freighter from Honolulu) used to come in before. When they leave Honolulu, they come Lahaina. Then they come Makena, then towards the Big Island. But they didn't come to Kahului at that time.

JG: So the Kula people brought their produce?

WK: Right, they bring all their goods down. Like, I see the pig, whatever stuff. Chickens, they bring it down. They come down with their donkey. Maybe the boat is coming maybe Saturday morning, early in the morning. So the bring all whatever they got to bring here to Honolulu. That's chicken, vegetables and pig...

JG: What kind of vegetables were they bringing down?

WK: They bring down onions and all that. They bring it down to ship 'em down Honolulu. Was all the Chinese (farmers) from Kula. Then, whatever come from Honolulu, salt,they start in bringing, that's what they ordered from Honolulu. All Kula, and Makawao. When this ship, Mikahala use to stop over there, it's bringing everything that goes to Kanaio, Kula, right up to Makawao.

JG: And it was all off-loaded at Makena?

WK: Right.

JG: How did they move that stuff out of there? Did they come down and...

WK: They walk with these hogs coming down.

JG: They didn't bring in wagons or anything?

WK: No, walk.

JG: How did they bring the hogs down? On a leash?

WK: No, they just coming down. But they have a corral down there, close for these hogs. They come down early.

JG: How many pigs might somebody be bringing down at a time?

WK: Well, those days I know was a great group of them to bring down those hogs. You know, to manage to bring them down. Every individual doesn't bring, you know. It's a group in order to help bring down their hogs.

JG: Were they herding them just like they would herd cattle?

WK: Right.

JG: I bet they made a lot of racket.

WK: They made your journey so simple that today cannot even make it out.

(Laughter)

WK: You know, how they navigated now with these things.

(Laughter)

JG: The stuff that they off-loaded, how did they take that back? Did they carry it on their back or did they carry it in a buckboard, or donkey or what?

WK: No, see, like now, in this boat that they had, when they get 'em on the wharf right in Makena, in there was a big net. It just lay. Then from there they start passing pigs on while they're walking there, see, inside there. So this boat goes out, they take one at a time. And on top this one, this has a sling. So when get out there, just put on slings. Then they hoist 'em one time fast and just spread 'em down, that's all. Just running away. That's how they operate that.

(Laughter)

JG: Did you buy your stuff from the ship when it came off, you know? Like, did you buy any sugar or flour or stuff like that?

WK: No, we didn't because we had a family over there. Was Chun Wai Ing. That's the Anna Store. Anna Chang. Well, as our family (by marriage), anyhow. See, that lives over there, too. So all the family had to go over there. Whatever, you know. So we go over there and then, those days, we used to charge our food over there. And he was just making good enough to take care the family, too. But the family had to pay for 'em. Every item what they had.

JG: What kind of things did you buy at the store?

WK: They have what we having today, same thing. Well, I don't think so we have lots of this other stuff. I'd say flour, cracker, rice. We didn't care very much about rice, but flour, yeah. Flour and that baking powder? But they had rice in there. But we were living on either sweet potato or poi, taro.

IA: How about coffee?

WK: Well, coffee, most time, we had our own coffee. But we were young those days. Certain homes, they have their own tea. You know, and this is

the tea we go pick outside that grow with that black thorns.

JG: Kookoolau?

WK: Yeah. No, no, we got it. Kookoolau. Different, but this other one was young.

IA: We used to call it lauki.

WK: Lauki.

WK: So we goes out of there. We come home. And then our parents make us go gather this one here, see. Come home then we rinse 'em and then dry 'em out, and then we preserve. When we have like hot water, then we just dump that inside.

JG: And is that what you kids drank?

IA: It was not a milk country in those days much.

WK: Well, in our family, too, we had. Because, in the family, this store, you know, Anna Chang had that milk. The only milk for everything that we use, we had condensed milk, you see.

IA: Eagle brand condensed milk.

JG: With sugar in it? Very thick?

WK: And that thing was so rare, when my mother used to go buy, get one of that can, and we childrens hide behind. See, we no want our mother know. We go over there, we go ask father. Those days got no spoon, too, eh. We go over there, we look. We wash our hands (in the condensed milk) put 'em in our mouth and runaway. (Laughs)

IA: All us kids love that.

WK: Then we had our pancake, too. We make our own pancake. Sometimes we just gonna eat this pancake without no baking powder at all. And we used to get our lard from, maybe, from a pork or a cow. You know, after a kill, they save that.

JG: You rendered your own lard out?

WK: Right. Made your own, or you want to go buy, or whatever it is, but we used to. The family, the whole community used to make their own.

JG: What about soap, did you make soap?

WK: No, we didn't make no soap. Because, you know, my parents them, they must have bought the soap. But salt, we don't buy our salt. The salt we get. Right around that whole area of Makena had.

IA: That's that other side of Puu-olai.

WK: Puu-olai on this side, right in Makena, the home on this side towards Kihei. But Kihei no more.

JG: Was the salt making a special kind of occasion?

WK: No. That's the salt we used for our fish.

JG: Did you just go and gather whenever you needed it or was it a special project?

WK: Right. Just you go get whenever you needed. For the home use. And that's always get salt.

JG: Was this Anna Chang's the only store in Makena?

WK: Right.

JG: Was there a school there?

WK: Right, we had school.

JG: From what grade to what grade?

WK: Well, it was from first to the fifth grade.

JG: What about kids that went beyond the fifth grade, where did they go?

WK: Oh. It all depend on our grandparents. See, some of them, they send them to Lahainaluna. And some, the parents get hard time to send their children here and there, too, so they make 'em go out to work.

JG: When did they usually start school? How old?

WK: We should start at the age of six.

JG: And had nine months school?

IA: I had some five years old over at Ulupalakua. Do you remember Mr. R. Levison Ogilvee?

WK: Right. He was my teacher down Makena.

JG: How many teachers did the school have?

WK: One.

JG: About how many kids in the class?

WK: In Makena in my time, the highest went was 52.

JG: So you had one teacher for 52 (students)?

WK: Right.

JG: How did they break up the class work?

WK: Well, something like this. For instance, now we have the class in there. So the elder classes, I'd say like the fifth grade, the fifth grade takes out maybe whatever class, and go read 'em a poem out under that tree. Right around. So the other grade do that, you know, take the other class. So the other class stays back with our teacher.

JG: In other words, about a fourth of the class would be doing something else?

WK: Right. With the teacher take so many (students). The rest of the young ones go out and read 'em a poem. While he's attending to the other ones.

JG: When you were in school, were you allowed to use any Hawaiian in your classrooms?

WK: Not with our teacher that time, but we speak Hawaiian. We children, we starting to speak Hawaiian to one another in there, see. But when we go to class, well, we speak English. We had to use that with our teacher.

JG: Were you given any kind of Hawaiian history or anything like that in your class?

WK: No, Ogilvee didn't give us.

JG: What about at home? Your parents, grandparents spoke Hawaiian?

WK: Right, we speak, yeah.

JG: Did they teach you any kind of history or legends or anything like that? Or did they do any story telling of Hawaiian stories? Maybe at night or something?

WK: When we got home, they want us to do something, they always speaks in Hawaiian when we're small, and we had to abide. We had to do a lot of this. listening to know what they are saying to us.

JG: You mean they might be speaking kind of in parables? Can you remember any of these?

WK: Yeah, just natural like the way, you know, they wanted me to go get something, like, and prepare it, see. Like for instance, now this group of boys like the whole family get children. They come home from school, they go out, go swimming. See, I cannot see the other ones stay swimming. And that, ooh, me, I'm doing yard, see. You know, here when they come, I'm talking now about my side, yeah, my parents, my mother.

Oh," she say, "Oh, no, no, you cannot go swimming." Saying this in Hawaiian, see. "You better go and gather wood. At least do something in the house. Go gather wood. You know, you done something to, get prepared." Before go out, go play, you know, go swimming or do that.

JG: Did they ever tell you stories about, like Kamehameha or Umi?

WK: No.

JG: Or any of the ancient people?

WK: No.

JG: Never? What about church? How many churches were there in Keanae?

WK: Well,was only one in Makena.

JG: I mean, sorry, Makena, not Keanae. Only one, and what church was that?

WK: Makena, Kealae.

JG: That was what, Episcopalian? Congregational?

WK: Protestant.

IA: Kalawina. (Calvinistic, Congregational).

JG: Kalawina. Was there a minister stationed there?

WK: Right.

JG: What was his name, do you remember?

WK: Well, we had a lot of ministers over there. And they went past. I know one, Kaiiaa, Lukela and many more was the head of my church.

JG: Were most of your ministers Hawaiian?

WK: Right.

JG: In the community, were there other racial groups besides Hawaiians? Chinese, Japanese, haoles?

WK: Down there wasn't so much, I don't think so. Had Hawaiian, but Chinese. Chinese and Hawaiian. Part-Chinese, yeah.

JG: Chinese and Hawaiian. How did you folks celebrate Christmas?

WK: Well, our Christmas in those days wasn't much. I don't know, but the way how I look at it,look like the New Year's was more for us.

JG: What did you do on New Year's?

WK: Was something that every home is supposed to do something and celebrate. They go more on the New Year. But I think my parents and them, they was in a very you know, about this Christmas and all that. But they (WK's parents) always favor (Christmas) more, like 'as the way we look at it when we were young, see. And when we get on, when comes New Year, that's where all we get what we want. And we wait for that day.

(Laughter)

JG: Because that was a party, or because you get presents or what?

WK: No, it just something that we felt. When they say "Happy New Year," gee, we know this means that one New Year when new life coming in. We know we have a good day you see, gee that's one new day, that one New Year.

JG: What kind of things did you kids do on New Year's?

WK: Well, whatever candies, we have our candy that time, see. And apple, when we had these apples or oranges, ooh, that's something so valuable to us. It's true, those days was. Even we had one orange, ooh, we just go sleep with that orange. We no want to take a bite of that apple. Maybe even that New Year lasts one week.

(Laughter)

WK: So valuable. We wait for the other ones to eat the apple, you know. That's how we going to share the apple. One apple per person. When the others say, "Where you got this apple? The same apple," oh, they like the apple, but I kept 'em that's why.

(Laughter)

WK: So valuable, it's up to you to make use of this apple, you know. If you want to eat it right away, you eat it.

IA: That was very hard. Real treasure.

JG: Did you get that New Year's Eve or New Year's Day?

WK: Well, it started from New Year's Eve. So every home was supposed to get prepared. Maybe this home has an apple or orange. And make sure you get plenty stuff, because maybe the other families don't want to come to my mother's home. And so it needed the rest to prepare right around the community. Had to prepare for that. See, when they (visitors) start off from one home, if there's twenty homes over there, go right through, go down through for the whole.

JG: And they just sort of knew who was going to have the first party and the next party...

WK: Right, And you just go right down. And different houses. After this, we going to my home, and the next one to my home, so everybody follow from house to house.

JG: When they got there, what did they do? Eat, play games, sing, or what?

WK: No, they sit down, the old folks start in talking. But we children, we don't care to listen but all one want to get there and whatever they get, apple or those grapes, you know. Not the one that hangs, you know, the dried grape. All what we like, we like our share quick, so we can go play.

(Laughter)

JG: Did the old folks drink awa in your time?

WK: Yeah, yeah, they drink, they drink.

JG: Where did they get their awa from?

WK: Well, in Makena, I don't know about awa, but they used to have their panini.

JG: Panini, how did they fix that?

WK: They get 'em, this red panini so they go out and they bring it home or whatever they do, but I think they preserve 'em, see. I mean ferment.

JG: Was this cactus? What did you use, the flower, or...

WK: No, no, just the fruit, the fruit itself. Then plus they have when Kula comes down, you know, the Chinese , they had this ng ka pi (Chinese rice wine). Ng ka pi, that's a Chinese drink.

WK: And mukailo. Some of them, they used to make swipe. But actually, the panini is swipe. They make their own.

JG: Do you know how they made that? Did you ever see anyone making it?

WK: No, I didn't see. But I only see my grandparents, they do it. They make that.

JG: Did they just make that for the holidays, or...

WK: No, no. That's for ordinary.

JG: Just keep it around?

WK: It's for that.

IA: Asing made the best one when I was young. Asing he was good.

WK: Oh, yeah, up that side. Down Makena Lono was making good one. This Lono, Lono, do you know?

IA: David Lono.

WK: Yeah, that's...

IA: His father.

JG: Was he the official swipe maker?

WK: Well, everyone used to make.

JG: Everybody. So you had it all for your house. Now, you started going out with your grandfather fishing when you were about six?

WK: Yeah, about that. Started.

JG: Oh, one more question, I want to kind of back up on. You were talking about buying stuff at the store. How did people earn their money in those days?

WK: Those days, some of our parents was working for the road, county (Maui County). There was the county (base yard for the road equipment) near.

JG: Did they work year round just in the Makena district?

WK: No, and some of them they were rancher, too. They was working for the ranch.

JG: Up in Kula?

WK: Ulupalakua, all that way.

JG: When they worked at Ulupalakua, did they go up there and stay?

WK: Oh, no. they go on horse every morning.

JG: How long did that take?

WK: Well, maybe to them, I don't know, but they goes up. They started working.

IA: Only about three miles. Along the trail.

WK: Yeah, about three or four (miles).

IA: I used to ride to school with the teacher at Ulupalakua when I lived at Makena.

JG: Then that wasn't very far. Now you started going out with your grandfather when you were about six years old. Fishing. Do you remember the first time you went fishing?

WK: Well, we used to fish. Right around, too, we used to go out and our grandparents would make us go dive, too. Right around we started from home. Right in the (Kahului) wharf over there. They surrounding the net and make us go dive.

JG: Were you diving for fish?

WK: Right, that's the net.

JG: To place the net?

WK: Yeah, place the net or whatever (so) the net, it doesn't tangle on the rocks. So they come around. "Okay, you go down." We go down and ooh, we go down there kind of deep, and we like to come up and they looking down.

JG: How deep were you diving at that time?

WK: (Laughs) So we started going down and we dive. Hey, we cannot. Auwe! Come back. So how my dad, he gonna make us go way down. We go down. We try, try our best. We take 'em (the net) off. That was our special experience. See, our first experience. So we go down. Oh. Then afterwards we can! That's easy!

JG: You're saying "we." Was that a brother or sister, or someone in the neighborhood?

WK: No, me and my brother and get plenty more young ones over there, too.

JG: Was your brother younger or older?

WK: No, he was older.

IA: Did you ever see the shark there at Napuna place? I look and look for that for an hour, I never see 'em.

JG: What was the story of this shark?

WK: I don't know about that shark.

JG: Was he the akua for that area?

WK: Ah, that I don't know. That I don't, because my grandparents, they don't...

IA: They are Christian, you remember.

WK: They don't tell us those things. We just go, that's all. We never had no intention of, "What is this shark?" We don't know about those things.

IA: They didn't care.

JG: Did your family ever talk about your aumakua?

WK: No.

JG: You didn't know what it was?

WK: No, never. Children or not. Only what they used to tell us. Every Sunday we have to go church, you know. They say this in Hawaiian to Us. "If we love God it's because God is all around." And telling that to us, oh, we were young, those kids look around, we don't see God.

(Laughter)

IA: You see everything He made.

WK: So then that way after they started send you know "Aloha Ke Akua /Literally, "God loves." Could also mean "Love God."/ So that, they were trying to keep us in that mind, you know. There is God.

JG: So they didn't talk to you about...

WK: No, no.

END OF SIDE ONE

SIDE TWO

JG: Do you recall the first time that you went to Kahoolawe?

WK: What you mean, at the beginning when I start...

JG: Yeah, when you were a little kid time.

WK: Oh, yeah, I told you already.

JG: Yeah. How you went with the two canoes and the flat boat.

WK: Yeah.

JG: Did you ever get off and go onto the island?

WK: Well, we went up there to fish. We goes up there, then we got ready with our net, and we come back on the boat many times.

JG: Did you ever actually go onto Kahoolawe island?

WK: Yeah.

JG: What was the island like?

WK: Well, to me was just as good as Makena. We could go fishing. All I know is the shoreline.

JG: Did you ever camp up there?

WK: Well, we just stay overnight, that all. And we don't do any more, just only our grandparents, that's all. We just stay there and over Sunday we stay and come right back. We just wait for the tide.

IA: Where did you stay, Kuheia, yeah? By the house? You know where the house was? (House in which IA and father Angus MacPhee lived while on Kahoolawe).

WK: Yeah. The house. Most of the time we used to come up, sometimes we come up to Kanapou.

WK: And then we used to go way down to Hanakanaea. Hanakanaea. And then we go down there, catch our fish, and we'd wait for a while, then we comes right back.

JG: What kind of fish were you most liked to get up there?

WK: Moi.

JG: Was that all year, or were there certain seasons that they were running good?

WK: Well, that part, I don't know, but when we used to go down Kahoolawe, we used to go for moi. And then for ahole. That's one of the fish I remember what my grandparents and all went down to get.

JG: Did you ever gather limu there?

WK: When we used to go down, we didn't go pick up no limu. There's certain time, and the elder folks, I think, go down just for gather.

IA: Opihi, I guess.

WK: I mean, opihi, just for opihi only.

JG: You got that at Kahoolawe, too?

WK: Yeah, they had some over there. So opihi. On that journey, when they go, all the elderly persons, they go Molokini. They gather opihi, then they come back. Just near, see. Just for, I'd say for a party, or for a church gathering. When they come home they got pans of this.

JG: They'd leave you kids home then?

WK: Yeah, because, where is this opihi stays is kind of little bit rough. And they didn't like us small children go around. May fall down and get hurt. But only just for go out and diving help, you know. Dive, that's when they take us on da kine. On that journey.

JG: When you first went out there, it was about 1918?

WK: About then.

JG: Do you remember Inez's father (Angus MacPhee) and them running the ranch up at Kahoolawe?

WK: Right.

JG: Did you ever go visit them up there?

WK: Well, they always come down. I know the father used to come down. Everytime they used to come down was the father, the mother, Harry Baldwin, Frank Baldwin, Sam Baldwin, they used to come down. Yamaichi used to wait. Yeah, then the boat uncover.

JG: Did you ever visit the ranch on Kahoolawe?

WK: Oh, yeah, then, on the later part, then...

JG: When you got older.

WK: Yeah, so we went up and that's time they working up in their company that time. I start in the year 1927.

JG: What company was that?

WK: I started working for MA (Maui Agriculture) Company that time.

IA: Paia.

WK: Paia.

WK: Yeah. So Mr. MacPhee was in charge of the animals of that hitching, for haul cane and all that. So we went up there. So we started working. Was me and my brother and my two cousins. MacPhee wanted us to go up there.

JG: About what year was that?

WK: 1927.

JG: Were you a cowboy up there?

WK: No, I was working for a truck department.

JG: What did you do on Kahoolawe then?

WK: No, see, and then afterward he (Angus MacPhee) need some labor to go down and go help to bring these cattle, to bring back, help Yamaichi and to bring 'em up Maile.

JG: That was on the...

WK: Grove Ranch.

JG: You would go up on the sampan?

WK: Right. We go right on Kahoolawe on this boat. Then we go down help Yamaichi to bring these cattle.

JG: What were you doing, loading it?

WK: Right. What we have over there, we have person by the name (Jack) Aina, plus all these cowboys from Grove Ranch. Silvene, Abreu, and many, Joe Medeiros, and all them. Goes down.

JG: How many men went over each trip to help? The three of you, your brother, your cousin and you.

WK: (Nods yes) See, our duty was just to work, you know. Whatever the boat came out, just to give a hand on the deck. And then we reach over here, then we have the plantation truck to come down. Then that's where we come in. And we haul these cattle out to Grove Ranch.

JG: When you went on the sampan over to-Kahoolawe, did you ever go walking around the island...

WK: No, no, you cannot, you were under the control of Mr. MacPhee.

(Laughter)

WK: You cannot. You went there to bring cattle home, not to walk around.

JG: You didn't stay overnight or anything?

WK: No. We just go down and get these, and then that certain time of the year, another group go down, same boys. Go down, plus with a few boys from the ranch. We go down there, then we go get turkey for Thanksgiving from Kahoolawe.

JG: Were they running wild up there?

WK: Well, those days, we used to be up on the top of Luamakika, you know.

IA: Luamakika (literally mosquito hole).

JG: Did you go hunting up there?

WK: No, we don't go hunt, because we have Aina over there. He knows the spot and the time. So he communicates to MacPhee, Frank Baldwin and all them. So, send his man. When we get there, right by the (MacPhee) house, there they get horses wait for us. So during the evening, we goes up on the hill. We wait till dark. Then we started marching every one of us, marching to the trees. Then we shined up this light. Here this turkey is coming right down. Come down just right there. He (anyone who was along) goes over there, he grab, maybe then I come, so then go help the other fellow. Okay, then we tie 'em. And we leave 'em, then another one coming down. Everybody doing their part.

JG: How many turkeys would you bring back?

WK: Well, I'd say somewheres about a hundred.

JG: God, that's a lot of turkeys.

IA: Told you Papa worked hard over there.

WK: So, we used to bring back. See, we have a loading horse, you know, we pack. So before we got home, just throw 'em on these horses. Tie 'em in back during the night. Then we load on the boat and bring 'em back. We take 'em to Paia. There was a meat market owned by Clark.

IA: Bill Clark.

WK: Bill Clark, yeah.

JG: Was this for Thanksgiving, or...

WK: Thanksgiving. Every year.

JG: Now how long did it take you to catch that hundred turkeys?

WK: Oh, well, just that, during that evening. You know, that night.

JG: Half the night?

WK: Well, I would say about that. I remember, few hours.

JG: And then early the next morning, you'd come back?

WK: Right. 'Cause the same night, we coming back.

JG: Uh huh. Was that trip just to get turkeys, or were you getting cattle?

WK: Just only turkeys.

JG: So, in other words, that was supplying Paia and all that area with turkeys. What else did you bring back besides cattle and turkeys at different times?

WK: Well, that's all that I knew was going there. The only thing that we brought back (that) was from there (was) some horses and mules. Mules was for haul cane.

JG: Were these mules bred over there?

WK: Right. Kahoolawe.

JG: And the horses were bred over there?

WK: Right.

JG: Can you remember about how many you'd bring back at a time?

WK: Well, the boat used to bring, but those horses, oh, they working horses but these working horses was imported direct from, I don't know where this at. Wyoming or someplace. But they're working horses, you know, big horses. But we used just the cowboy horses.

JG: Riding horses?

WK: Riding. Cowboy, for this cattle.

JG: How many could the sampan carry at a time? Do you remember?

WK: Well, like now, a cow, I think she (the sampan) brings around about 25 (cows) or something like that. It all depends on the size of the horse or the cow.

JG: Were they tied on the deck or below?

WK: Below in the hold.

JG: Did you carry anything on the deck?

WK: No, no.

JG: And how long did that trip by sampan take?

WK: All depend when they catch the weather coming up that tide. You know, it's really rough if it comes up. Oh, takes time. I'd say about two hours, two hours and a half. Three at the most.

JG: That was usually a good channel (between Kahoolawe and Makena) or usually a bad one?

WK: It's a bad one. We had to cross right through coming home. That's the same channel that we are talking about.

IA: They sold two, three thousand head of goats.

JG: Did you ever carry the goats back and forth?

IA: Not by this time.

WK: I was in that time, too. But had goats was going on. But, actually, all the time we was going there, that's when Mr. MacPhee was so important about the horses and you know, the mules. As I said, the turkey, and all that. That is for something, just for us. It's working for the plantation, the two plantations, the H and S and Maui Agriculture Company.

JG: When you were a little kid, did anyone ever tell you any stories about Kahoolawe?

WK: That I don't remember.

JG: You don't remember any?

WK: I don't remember.

JG: When you were fishing, and went to Kahoolawe, where else did you go? Did you go to any of the other little islands?

WK: No.

IA: Go to Molokini, eh?

WK: Yeah, just Molokini.

JG: What was Molokini like?

WK: Oh, no, we just pass by, that's all. But only the ones that go close to it, because, you just go down, just by the side for opihi. See, that's it. Maybe we have a party going on, or church. Then they go there. No matter what, one or two hour...

JG: You say for church. What was that occasion?

WK: Oh, you know Hawaiians, they say that, Sunday School or gathering, you know, for all the churches.

JG: Conference.

WKL Conference, right.

JG: You had an annual conference?

WK: We had. Right, so we had to prepare food.

JG: Where did the people come from that...

WK: Right from Kula, Makawao, Kanaio, Ulupalakua...

JG: That whole district came down...

WK: And Kihei and a couple of others.

JG: Did each of those churches have ministers or did your minister serve their churches?

WK: Our minister. We had minister, those days.

JG: They went up to Kula and Ulupalakua?

WK: Kula had their own, too. Ulupalakua had their own, too, on that day. But when they used to come, when the church big occasion going on, they invite all others to come down.

JG: About how many people would come to one of those conferences?

WK: Ah, I was too young,those days, so...

(Laughter)

JG: Just lots of people?

WK: Right.

JG: How long did they stay down there? How long was conference?

WK: Well, we were young, too. I don't know, they started coming, maybe, a day before to prepare all this things, see. So that, I don't know. I really don't know.

JG: Where did they stay?

WK: Well, family had some of them. Come overnight from Ulupalakua, Kanaio, when they go back. Next day they come right back on horse. Just travel.

JG: Who prepared the food for that?

WK: Well, it's my grandparents plus with them. And some of them used to give something in order (so that) everybody get together. And bring whatever they had.

JG: What kind of things can you remember eating at those?

WK: Well, 'as right now, how we were eating now. Is opihi, kalua pig, or cow or whatever it is, those days.

JG: Did they all eat together, or did they just eat with each family they stayed with?

WK: No, no, no. Everybody eats together.

JG: After church?

WK: Right,after church.

IA: They still do it.

JG: Did they eat breakfast together?

WK: Right. They had their own breakfast. They prepare breakfast for these people coming down. Had breakfast in the morning and then they start in doing another job. To prepare this thing here for the main event on, maybe, I'll say Sunday.

JG: To wind it up they had a big party?

WK: Right.

JG: Who were the musicians at that time in Makena? Do you remember anybody that was especially well known as singers, or...

WK: Well, I know that part, my grandfather.

JG: Was he a composer?

WK: Well, yeah, he...

JG: What were some of the songs that he wrote?

WK: (Laughs) I really don't know. Kind of for...

MK: Moi Ke Kula Kauwai o Ke Kula.

WK: Yeah.

JG: What was that?

WK: Moi Ke Kula Kauwai o Ke Kula (NOTE: Mr. Kuloloia is uncertain about the song's name.)

MK: You know that song I mean, Moi Ke Kula Kauwai Ke Kula.

IA: I don't know if I do (know) or not. I'm not a singing fellow so I don't remember all the old songs.

WK: Well, I heard that, but, of course, I didn't see my father. My father was with my grandfather. My father is Ai Kalena Kuloloia. So he was one goes around and sings.

IA: Was that David's (Kuloloia) father?

WK: Uncle, I mean, brother. David was my uncle. He was the youngest. My father had four brothers.

IA: David was our best bucking horse trainer.

WK: He was the youngest (brother).

IA: David was great.

JG: Did they have any kind of parties or any things down there besides Christmas and New Year's?

WK: Oh, yeah. Maybe, when we have child's birthday, all in the area, invite all everybody from Kula, everybody just come down.

JG: Where did you get the pig? Did you go hunting for it or buy it?

WK: I know those days, my grandparents, they used to raise their own pigs. When they raised this pig it's for that certain time, it's for a certain person. You know a child....Every home done that. Prepare it, you know, for this person. They get them (pig) small. They used to raise hogs, see. Get this month, so they had this year. Well, this is for the time.

JG: What else did you raise down there besides hogs? Did you have a cow?

WK: Well, many of us didn't have, but we had, I know my home had. My mother had. This pork was from my grandfather, my grandparents, the old man gives us. He always give us a cow. Everytime. Just to go out and milk. And then after he take that, he sends us another.

JG: In other words, when she goes dry, he took her back?

WK: Right. And then he gives us another. So out of my family, now, the only one who was raising cow, cattle, was this Kauakane, John Kauakane. He was doing that, and him the one was supplying whatever for the church. The church, Makena church. He just do that. And plus with the family, big occasion, he gives that.

JG: You raised sweet potatoes?

WK: Yeah, and pumpkin.

JG: Did you raise any other fruits and vegetables?

WK: No.

JG: What about breadfruit?

WK: No. Not in Makena.

JG: What about <u>hala</u>? Was there much <u>hala</u> growing down there?

WK: At Makena, no.

JG: Was there anyone down there that made things out of <u>lauhala</u>?

WK: Well, maybe they were making, but they were getting this <u>lauhala</u> out of from, you know...

JG: They had to go up <u>mauka</u> or someplace...

WK: You know, some of the family bring 'em down, those days. They make, from maybe, say from Kula or maybe in Hana side. Oh, I don't know, but they had to do this weaving.

JG: What about Hawaiian medicine? Did your family use any kind of Hawaiian medicine?

WK: That part, I don't know.

JG: When you had a cold...

WK: Oh, oh, oh yeah. My grandmother had that. See, she was using some kind of herb, but I don't know what kind of herb that.

JG: What did they do with you kids when you were sick?

WK: Well, whatever we were sick, she just cure, I mean, go out and get the medicine. We just took this medicine. We don't know.

JG: You don't remember what it was?

WK: Right.

IA: What was her name? Did I know her?

WK: Yeah. Maloa. Mrs. (Mary) Auweloa.

IA: Oh, yeah.

WK: The one (WK's aunt) was staying down there was Maloa and Haihai. And Luai and Kauakane. John Kauakane. They were the fishing tutus that I got that estate from down Makena.

JG: Now were they kamaainas of that area, or...?

WK: Right.

JG: For many generations?

WK: Right.

IA: Remember John Makaiwa?

WK: Yeah, John Makaiwa, I remember him.

IA: He still has a place over there.

WK: Well, I think he got his place Tavaras, somebody, Sunny.

JG: When did you leave Makena?

WK: Well, I left Makena when I was 19, 22, or 23, but anyway I was coming out for Kihei to go school.

JG: Where did you go to school?

WK: To my grandmother's. I stayed with my grandmother down Kihei. Then from Kihei, I come up to Puunene.

JG: You went to live with your other grandmother. Now that was your father's mother?

WK: That was my grandmother's sister.

JG: Oh, I see, it was your tutu.

WK: Tutu.

JG: Okay, and what grades did you go to school at Kihei?

WK: Well, that's over there at Makena, was six. I mean, Kihei was sixth. And from there I came further to Puunene. Then I finished my grammar school there. Then from there, I had to go work.

JG: And how old were you when you got out of grammar school, about?

WK: I know I came out of there, was 1927. Well, I actually was 15 years old, because on the Fourth of July I was 14 years that time. So June, I came out of there June, so, 15 (years old).

JG: Where did you get work at that age? That was pretty young.

WK: Well, actually I went for work to Mr. MacPhee.

JG: And you're only 15.

WK: And the company.

(Laughter)

IA: Papa (Angus MacPhee) went to work when he was 12. Fifteen was big for these boys.

WK: I'm still working for HC&S (Hawaii Commercial and Sugar). Two month more, I work fifty years. Sugar is my business in Hawaii.

JG: They're gonna have to give you a gold medal.

(Laughter)

WK: Yeah, Fourth of July coming, I make 50 years.

JG: You're gonna retire?

WK: Yeah. I make 65, so I call that pau hana for real.

JG: Now, your first job was working for MacPhee going over and bring cattle?

WK: No, I started working at the stable. I work on there for about a few months. Then I went as a truck helper.

JG: Where was the stable located?

WK: Right in Paia where Mr. MacPhee's house used to be. Paia.

JG: And you were what, responsible for the horses, or what?

WK: No, I was just a young kid, helping hand.

IA: Helping work.

JG: Just feeding and shoveling and cleaning up paddocks.

WK: Right. Right. We had supervisor by the name ("Sloppy") Atai and all that. And then I was staying with MacPhee. When I up there, MacPhee had his own quarters at the back there. So I and my sister was staying there. My sister was the maid there. So I stayed there. This was quite long, I think was about a month. So everytime MacPhee comes back and the mother (Mrs. MacPhee) comes back and everytime yelling at me, "I want you be in that dining room." And, you know, I be in the kitchen, yeah, while they're having their dinner. So, "You better come and sit down." When they're having dinner, then I comes in there. The mother tells me, "Come on, Wally, sit down. Hold your posture." They had me sitting down this way. But they were trying to ask me that they wanted me to go school and further school, see. You know, education. So, they say, "Wally, you too young to go to work. I think you better go school. You go to Lahainaluna." But I say, "No, I don't want." My auntie says I'm going. I say, "No, I don't want." "What's matter?" "No, I rather go work." Say, "Oh, no, no, no, no." Yeah, Mr. MacPhee tell me, "Oh, no, no, no, no. You better go home and you better think about it. And I want to say the same thing tomorrow. You come back and sit down and you give me another answer." I been doing that for two weeks straight.

(Laughter)

WK: Sit down and soon, "Oh, you better get your education. What's wrong now?" He asked me, he finally asked me, "What makes you no want to go school?" I say, "I got no father, no mother and I been staying all the time what with my aunt and my grandmother, all that." So I tell that I want to go out and seek for myself. And then he say, "Oh, no, no, you better think." So the following day, he ask me about it. Same question. "Okay, are you really going back to work? Are you going to

work?" "Yes!" "Tomorrow you go right down to the stable and see him and tell Atai your going to work." Then from there I had my brother and Lono and a cousin was down Makena. They was taking charge of the alfalfa patch that time, see. He didn't released that. He was still hanging on that, preparing down Makena, the alfalfa patch. By Puola. When MacPhee start (to) close that place. Then my brother come up.

JG: How much were you getting paid at that time?

WK: Oh, that's a good question. When I started, I went down there, I started fifty cents a day. And that was for ten hours and 12 hours.

IA: Ukupau.

WK: And I was happy when I have the fifty cents.

JG: If I ask you any questions that are uncomfortable, don't answer them. What did you do with your money when you got paid? Did you get your room and board with that?

WK: No, no. Because my room and board was with Mr. MacPhee. You know, I was living there.

JG: So your fifty cents a day was clear?

WK: Right, clear. Then when I stayed there for a while, then my sister stayed there and when my brothers come up, so he (MacPhee) went in the camp, the Hawaiian camp, and he got us a house, a single-boy house.

JG: What was that like?

WK: Well, there was five us. So we go over there. Then we start in making our own.

JG: So you had to buy your own groceries and stuff?

WK: Right. You have to buy your own.

JG: What kind of things did you guys cook yourselves?

WK: Well, we cook up whatever can cook for ourselves. It's maybe rice, poi and whatever. We just make a meal out of it.

JG: Who were all these boys, these men that were living with you?

WK: Was my brother, my three cousins from Makena.

JG: And yourself, so that's five.

WK: Right, yeah.

JG: Then you were all good friends to start out with?

WK: Yeah. We all family. Anyhow, we were in our young kids (days) and we knew one another when we were small until we got big.

JG: How did you divide up the house work and stuff? Who decided who was gonna do what to keep the house up?

WK: Somebody in the house had to share some. "Oh, this is your turn." Or otherwise, "Oh, yeah, yeah, it's okay." So everybody just...

JG: You didn't have regular turns?

WK: No, no.

JG: You just kind of kept track?

WK: Yeah.

JG: Did you have any kind of a garden or anything at that time?

WK: No.

JG: Get your beef from the ranch?

WK: Yeah, we go to Makena and we get.

JG: What about your other foods, where did you get...

WK: In store and MA Company, they had a store. See, we had a store over there MA company, Paia Store. See, every employee used to work over there, they comes out with the coupon. Maybe if that month I'd been working in there, and my total amount for the month was ten dollars, so, when I go over the office over there, the main office is a door over there. So I just tell 'em, you know, I want a coupon. Okay, they're allowed to give me one there about five dollars, or seven dollars. So, out of this coupon, I cannot go out and go down to Paia (non-company) Store and buy. Whatever we earn in those days, all the plantation employees, you spend your money right there. You cannot go out. Maybe want something else, Chinese food or whatever it is, you cannot.

JG: They wouldn't give you cash?

WK: No. No. Just the coupon. And that's the only way you can go spend your money among all the little stores in all MA Company.

JG: Did you get any cash at all?

WK: No, No cash. Just food coupons.

JG: What about your clothes and stuff, did you get that at the store, too? Your boots and your pants and jeans?

WK: Oh, yeah, yeah, we had.

JG: From the store?

JG: Do you remember what a pair of boots cost at that time?

WK: Oh, no, I don't remember.

JG: Did you wear cowboy boots, or lace-up boots...

WK: No, when we were working for MA Company, we were buying clothing and our shoes according to what type job we are working.

JG: What kind of clothing did you wear?

WK: Oh, ordinary clothes, something like you see here.

JG: Blue shirt, jeans, lace-up boots?

WK: No, no. Just maybe shoes, just like that's all.

JG: How long did you work up there?

WK: I started up there, I think I worked that MA Company was for 25 years. Then they start in merging. MA Company with HC&S.

JG: Well, you certainly didn't stay in the stables all that time. What did you do after that?

WK: No, no. And from there I was a truck helper. Stable, I stayed about six months, then I was a truck helper for about a year. 'Cause I was young, see.

JG: What did you do as a truck helper?

WK: Gee, I and the driver go haul this fertilizer. Go down, they have this fertilizer plant over there. We used to get from the railroad. The railroad used to come out with this big car, so they just have a little (fertilizer). They just dump on the cement floor. Just to open this thing up. Otherwise it would get hard. Just loosen 'em up. Then everyday they have a certain laborer come down and bag this thing up. Put it in a bag. Then we come to help with the truck.

JG: Gunny sacks.

WK: Yeah, the sacks. Then we come there. Then we started loading the truck and take 'em out. They had irrigation out there. Make a pile. I would say about 50 (bags) in one pile, you know, where the irrigation goes on. So that's how we do it.

JG: When they were fertilizing then, they just went around spread it along the ground by the cane, or what?

WK: Right.

JG: You never worked in the field?

WK: Oh, no. That's all I was doing. Then I started working the truck department. They starting to merge then. From there I went under crane operator.

JG: Lifting up the...

WK: Yeah, I goes to the mill. That's a utility. I didn't go out harvesting. Just go out and (man) whatever utility going out. Those planters (i.e. cranes).

JG: Lot of work.

END OF INTERVIEW.

Tape No. 2-13-2-77

ORAL HISTORY INTERVIEW

with

Wally Kuloloia (WK)

June 5, 1977

Kahului, Maui, Hawaii

BY: June Gutmanis (JG)

(JG has just asked if WK has any memories of World War I.)

WK: Well, I was too young, too, and I was going to school,and well, then my grandparents was staying together, but they don't tell us about those things, you know. You know, what can happen way back and all what was going. Even my parents, great-grandparents, living those days, but they don't even talk to their grandchildren, great-grandchildren, well, what had took place, see.

JG: Then you're too young to have remembered the first World War very clearly?

WK: Well, the first World War, yeah, I remember, but I was in Paia at that time. I knew that it is. But I was at Makena. But I was married, so, all of a sudden the War came in, so we were on that, what they call, that special police that, you know, the plantations, they just put us. All the labor to go out as special police to watch the reservoir and all that, yeah?

JG: This was in the first World War?

WK: Oh, no, that's the second. I'm talking about the second. But the first one I don't know nothing about it.

JG: You were too young?

WK: Too young.

JG: Do you remember anything about when the Hawaiian Homes Commission was established?

WK: Oh, no, no, that I don't know.

JG: What about any of your family? Did they ever later on get homes through the Hawaiian Homes?

WK: Well, only right now, recently two of my children is in there. They had applied recently.

JG: Have they been able to get land?

WK: Well, yeah, they got a home down there.

JG: Molokai or Maui?

WK: Maui, Maui.

JG: Okay, I'll come back (to that topic) because that comes a little later then. Oh, and the other thing I wanted to ask you was do you have any memories of the Depression? How that affected people's lives and what people went without or what they might have? I know that generally speaking, Hawaii didn't feel the Depression as much as the Mainland did.

WK: Well, as far as Depression, well, we didn't earn much, but look like we---share, you know what I mean? People in Hawaii, they share, you know, together, see. Whatever we get, we just share, see. Like about in my family now, we are Hawaiians. (If) we usually need certain items, the rest, we go down the beach and go get whatever we have, see.

Most of our fish and lot of stuff, seaweed and all that, that's what we eat from the beach. And plus we whatever we buy. Now, maybe, I'll say rice, see, we buy rice and poi and then flour, then all what we make. The rest of all whatever, we have, most actually comes from the beach. Oh, maybe some of them, our family used to work for the ranch, you know, where we can buy cheap there, too. I know my stepfather was working for 'em, so maybe they was getting (meat for) ten cents a pound, I think, or something that time. But he works for the ranch, see. That's for the labor he (the ranch) charge, see. So once in a while we had that.

JG: The other time we talked, you said that you had started out working for Mr. (Angus) MacPhee (Manager of Maui's Ulupalakua Ranch.)

WK: Right.

JG: You're still working for the same outfit, so I guess that somebody bought the ranch and then, in turn, that became HC&S (Hawaii Commercial and Sugar). Or just how did that work?

WK: See, he was in charge of all the ranch and that used to be the Grove Ranch, they called it. See. So actually before he started off, he was at Ulupalakua (Ranch), see. Then from there, then they had Edward Baldwin who took over (Ulupalakua Ranch). Then he (MacPhee) came on this side, under Harry Baldwin. Frank Baldwin was in charge of the Ulupalakua Ranch and, of course, that was the (Frank's) son, Edward. Frank Baldwin took over the HC&S sugar industry and Harry Baldwin was in the MA (Maui Agriculture) Company at that time.

(NOTE: H.P. Baldwin had control and interest in the Honokaa Ranch and the three firms below. All of these firms were headed by Baldwin's sons

Firm	President
Hawaii Commercial and Sugar	Frank Baldwin
Maui Agriculture	Harry Baldwin
Haleakala Ranch	Samuel Baldwin)

JG: Okay, now, where did Grove Ranch fit into that?

WK: Well, Grove Ranch was coming in under Harry Baldwin. That's under MA Company.

JG: Oh, I see. Okay, 'cause that was a little unsure in my mind just how...

WK: Right, it was under MA Company, Maui Agriculture.

JG: Uh huh. And then they (HC&S and MA) united, or one of them bought the other one out?

WK: No, they (Grove Ranch) were still hanging on, but under the MA Company. Whatever that they (the Baldwin controlled companies) had, they gave to the pineapple. (They gave) the grounds that they went through raising the cattle those days.

JG: Yeah, then the cattle went into pineapple raising? Or sugar?

WK: Well, whatever. Yeah, they got some in there for sugar and the pineapple lands.

JG: Both?

WK: Both of them. So they do away with cattle. They stop raising cattle entirely.

JG: Now, you had started out as a stable boy, then you got involved in working the horses and stuff like that.

WK: Right. Working as stable boy, and then from there I went into the truck department, because MacPhee was in charge of all harvesting field. Those days, you see, they had mules, horses--that's the one that pulled the cane cars inside the field.

JG: These were rubber tired cane cars?

WK: No.

JG: Steel tires?

WK: All wheel, wheel, wheel.

JG: All steel, iron...

WK: Right, all draw heads, and everything is just made out of iron, except the wood---the side, had sideboards, see. And then when you get in the mill, they have a hook. So they have this tong, you just grab that hook and snap on. The side door of this cane car drops off. It coming up all with the leaves (can stalk), see. One at a time, see. Just fit on the carrier. And there's a man that operate.

JG: The mules pulled this car off the track?

WK: No, see, when they bring it down, see, the mules takes it out. That's when they go out in the harvesting field. They use the mule to pull it uphill. See, they take about two, three, four cars, empty cars. Then the men start loading.

JG: These weren't on rail-type tracks?

WK: Rail-type. So when they come down, maybe in this line, maybe get about 60 or 70 cars. And all loaded by men.

JG: Say this area here was a big field. Now how far apart would you have these tracks?

WK: Well, see, after the man that cuts, this cane, see, I would say (the piles were) about 40 on each side, you know, because they have two sides.

JG: About 40 feet?

WK: Yeah, about 40 to 50 feet apart. And there's a rail car in the center. So the men just carry this cane and put it on.

JG: In other words, there were a lot of rail tracks in those days?

WK: Right. They used to take the rail inside and they have special labor just for that, lay the rail down before the...

JG: Oh, these were temporary tracks?

WK: Right, they were temporary, just to get the cars in to bring the cane out. See. And some of the spots there, they had to make it so level, put some kind of trash, or some trying to get level, see. 'Cause some of this canes are coming down, because where they coming down maybe about 60 or 70 cars, loaded, now. That's all downhill. Some of them is pulled by tractor. They had one old type tractor.

JG: When they cut the cane, the men would just take big armsful and carry 'em to the ...

WK: No, see, when they go out harvest, they have a gang of men. That's all what they do, just cut by line. They cut their line, they just lay 'em aside. Just lay 'em, you know, in the row, because they have a furrow going all like that. So the next man comes along, he does the same thing. So in between there's a space, that's where, that's the line, the whole area, now, I'm talking about. So, now this is about 50 feet you lay out here, oh, I'd say about 50 from here, this angle, that's a rail right between here.

(The men would cut cane one row or line at a time, across the field. The cut cane falls to the ground and is picked and put into the cars on the temporary cane train tracks. Then another row is cut.)

JG: Yeah. I see. Now this is all laying over to one side?

WK: Right, that's right. So the cane is falling in front, now. So when they start in doing this here, and they cut cane, they harvest the cane, there he comes--the man--they cutting the cane over there. Then they had, they call it the plow, like some kind of plow, tried to level up this center here now. Where they have the cane. So this man, whatever cane that they had, they just throw 'em on the side. Throw 'em on the side, see, lay 'em on the side. See, if I'm cutting over here, I lay 'em this way, see. I lay 'em all in a line. Between the lines, see. So neater that side. So here comes a mule. Or else they're horses with the plow. Sent in to cut down this line, yeah, to get 'em level.

And here comes the real rails, you know, come inside. The Japanese fellows, they just lay it. And the rail I would say about 18 foot, I think. Eighteen or 20 foot long, length. But they all the small types, see, they not the heavy type. It's a light type iron. So they just bring it--about two men--and just goes in there walking. Drop, then put 'em in. Then mule just push out the car. Keep on putting (the cane), and here comes a man, maybe two or three men behind kind to pack underneath of this car. To make it solid, see. You know the weight, or whatever it is.

While they going in, then they starting loading, see. They get special gang, just for loading, that's all what they do. They have a board about this wide here. They take this board, that was the only ladder to carry that (the cane into the car), see. Just go over there and put 'em on their back and walk it up to this way and tie it up.

JG: Hard work.

WK: Hard work, hard work. That, it was hard work. Then, all of a sudden when it's full, so they have one old type tractor, down here, way down here. This type tractor just hold back. So in the front they have mules, horse , just pull by the...

JG: Oh, the horses were in front and the tractor was just holding onto the back so it wouldn't roll.

WK: See, now, this is a rail of cars going down you know, like that. I would say about 70 cars, so they have a cable at the back here. That tractor go in back, and here's a rail in between here, this track. To this tractor just run it over. The track's wide enough. Outside the track see, going over, okay, following down. It's holding back the load, now. So they have the horse, or something, is attach on the side of these cars. They don't want to put in the front because something might happen, see.

JG: If it started rolling.

WK: Right. And they would get uphill right in here, hook just like that. In case it running fast, that hook just snap off and the horse pull out on the side, see. The tractor the one holding back, see.

But lots of time when they bring this cane down, see, on the way coming down get, there's a pile-up sometime. Maybe I would say you get 50 or 60 cars coming down. Maybe about on the number ten or 20 cars pile up. One had fell down from the track now. There's a pile-up. The tractor had the sign (signal to go). Maybe you had about ten or 15 of them is out of the track now. So they got to release this thing now, whatever is on the track right now. Then this one here, they have to try to bring it up. And all manpower they used to lift that up again.

JG: What did they do? Unload it and then just push it back up the...

WK: Right. They just set another track over there again. Underneath, and just jump off. You know, lift up one side. And there, some of them laborers, they used to just jump up because they are attach, see, you know, draw here, draw here. And when they would jump off, that's all, see. You know, she (the rail car) jump off (the track), all they have to do, well, maybe a little bit lifting or something with a big boulder, just lift it up and put the track back underneath and put it solid. You know, the cane drop back on top and keep on rolling back again down. Then after they get 'em to the main line, outside the main line there's a railroad, the locomotive is waiting there.

JG: Did they hook onto the locomotive, or...

WK: Right, when they come there, hook onto the locomotive, and the locomotive bring 'em down to the mill.

JG: The field track and the locomotive track were the same width, then?

WK: The locomotive track is so thick, heavy set of iron, see. And that is the main line.

JG: But would these cars have to be re-loaded, or did they just pull right on to the locomotive line?

WK: Oh, they already load, but they come in out from the field, what they call that small portable track, see.

JG: But they were the same width apart as the big track?

WK: Right, 'cause they have a switch over where they come in attach to the main line, locomotive.

JG: And they just switch right onto the main line?

WK: Yeah, it just come right and attach to the locomotive. Then the locomotive takes and she unhitch at the back and they take it off from the tractor back there. Then the locomotive start in bring 'em all way back home. Pulehu, wherever it is, bring 'em back down to the mill. They bring some of them, maybe about a 150. Cane (cars). And when they almost reach to the mill, they have to get about two or three brakemen, see, to help to tight their brake up to hold, because all down hill. Otherwise it wouldn't hold, see. Then they come down slow, blowing their horn at all places coming down, crossroad and all that.

In the mill you have a yard. They have this elevation (i.e. a raised area in the mill next to the shoot the cane was fed into) about like this, so whatever a man that works in the mill goes out there,(the men) slack the cars so much. Maybe, I'd say, about 20 (was roll in).

JG: And they can just roll down...

WK: So just roll down from right in the mill. When she get there, they has a cable, winch. Then they hook, take this cable out and pull 'em in on this track. And they have a long hook operator stays there, two sides, see. Two of these tracks. And all what this fellow do is just take off the two sticks. Didn't get sideboard. Alongside of this car that I'm talking about, they get one, two, three sticks peg, yeah.

JG: Like wagons used to do.

WK: Right, right. And you just take off this peg, pull out this peg. Then all of a sudden, then they have this hook, see, and here is the conveyer that go into this here, the hooks, just from here, this fellow just grab this way here, so out it drop.

JG: Pulls it off the side.

WK: Right there, put it into position, the conveyer goes in there.

JG: At that time they didn't burn the cane, did they?

WK: They burned the cane.

JG: Do you remember when they started burning cane?

WK: The year, you mean?

JG: Yeah.

WK: Oh, yeah, when I started working--I started working 1927--they were burning already. They were burning during harvesting. I start in 1927, when I was 14 years old.

JG: You know when the ranch went into sugar raising...

WK: No, not that. The ranch and the sugar, they were combined together, all in one. They had cattle. See the ranch was raising cattle, and they were raising horses, and mules.

JG: What did they do with the horses that they raised?

WK: Well, they had this kind of type of heavy set horses. They got this horse from the Mainland. They were using horses instead of mules, see.

JG: These were field horses, then. They weren't riding horses?

WK: Yeah, that's right. There wasn't no riding horses. One of those big horse. They used to get 'em from the Mainland. And they breed 'em over here, see. They great big horses. Powerful horse.

JG: At that time, about how many Hawaiians were working on the ranch, and how many were working, would you say, for the sugar plantation?

WK: Oh, in the plantation I think at that time lots. Gee, I tell you, I think the whole plantation. At Paia at that time, I think they had about three or four thousand, I think.

JG: Hawaiian people working?

WK: All nationality.

JG: Oh, all nationalities.

WK: They imported, yeah.

JG: About what percentage would you say were Hawaiians?

WK: Well, Hawaiian, very few of them that were work in the shops, and they were practically most supervisors, see. You know, supervisors.

JG: They were supervisory people?

WK: Yeah, yeah, they were most of them. They were lead mens and plenty of them were supervising, see.

JG: How did you get your job with the truck?

WK: Oh, since I started, gee, I was so young, so Mr. MacPhee wants to send me to school, so go further education, see. I told him, "No, I don't want." He told me, "What's the matter?" I told him, "I got no father and no mother. I don't want to sit still with my aunt and all them, see."

I had finished my grammar school, was with them and my other aunt. I was staying with two, three aunts. And my aunts were all fighting with one another. They were telling, "Oh, you got no business to keep this boy here" and this and that.

So when I got through my grammer school, I had to go out, go work. Was 14 years old. I went up. My sister was a maid for MacPhee at that time. So she had her own quarters up there, so I went up there. I stayed up there. (MacPhee asked,) "How about going to Lahainaluna?" And I said, "No, I don't want to." He said, "No, don't worry, I'll send you to school." Say, "Oh, no, I don't want." About two, three weeks, I think, every afternoon I have to go sit down by him and he wanted me in the worst way to go. He tell me, "What's the matter?" I say, "No. I rather go out and earn my own living." He say, "Oh, you need education." So, in me, I had my feeling, too, because I had my sister and my brother, too. My sister was only about three year older than me, and my brother was only one.

JG: They were working for MacPhee, too?

WK: Right. My brother was in charge of the alfalfa. (The ranch owned an alfalfa farm for cattle feed purposes.) Makena, see.

JG: Well, that's pretty good for a young guy.

WK: See, he was working. Then afterward, when I didn't want to go to school, he closed down the alfalfa at Makena, so he had few, five or six boys, not in my family, came up and worked together with us, all us up Paia. Then he got us a single boy house. So I stayed. First he asked me if I wanted to go to school. I said, "No." Then every evening he ask. He just happens on me, oh, he tell me, "I want you to come over here every afternoon and sit down. Give me your reasons." "No, I'm sure." "Why, why, why?" Told him, "I cannot, excuse me, I cannot. I don't want. I want to go out and seek for my own." He tell me, "Aw, you're too damn young."

JG: What kind of work did you do when you first went to work for him?

WK: So he send me, "Well, go down to the stable. There's a Chinese man by the name...." So I went down there where (what) we were doing was feed the horses. Barley and all that, see. And water, and then we have to move the horses here and then get ready when the harvesting. See, when they harvesting, they had horses and mules coming in the afternoon. So all what we do, get set all the trough, and get ready for them early in the morning. So I stood there not even one year, I think. About few months, I think I stood over there--oh, closer to a year, anyhow--then they threw me for a truck helper, because they looked at me, I was doing my job, I was doing a man-size job, or whatever it is. They say, "Oh, this boy is young and he's doing this here. I want to see you up at the truck department up there." So then I went up there, and I work for a couple of years, then...

JG: What did you do up there?

WK: I used to be a truck helper afterward.

JG: What was a truck helper?

WK: Oh, they were hauling fertilizer. Go out, haul seed.

JG: You'd ride with the driver?

WK: Yeah, I was just a helper for that time.

JG: Had you learned how to drive a car, yet?

WK: No, I didn't, but all of a sudden, I worked for about two years, and I was young.

JG: You must have been, what? Seventeen, 18?

WK: Yeah, I think was about 17. I was 17 years old. Send me go down to get my license.

JG: Had you ever driven a car before?

WK: Never did. I just started since I was a truck helper. I used to drive the truck. I used to go down with the truck to get my license.

JG: But you drove the truck in the field, then?

WK: Right. When I driver helper, (the driver) you know, teach me. We were hauling all this kind of type of cane, the cane tops. See, they had made special cut up this, see. When they cut the tops, they save that for feed for the horses. See, and then the bottom of that, I would say about five, six feet of that, that just put in about one foot, I'd say about foot, the length. They use that seed. (Cane tops were hauled for feed; foot long lengths were planted.)

JG: Which did they use, the bottom or the top of those....the top?

WK: Yeah, the top. You know, maybe have this top here. That would bring about, I would say about four or five feet. The rest, they burn 'em, see, then they harvest. You know, they burn that, then they bring it down. Haul it to the mill. They have a gang first goes inside cuts the tops for feed for the horses.

JG: How long did you drive the truck?

WK: And then from there, I started in driving the truck when I was 17. I drive the truck, I think, for about 23 years.

JG: Oh, got a good job, then.

WK: Twenty three years I started. So, when World War II, yeah, came out, so I was driving diesel (truck) at that time. We used to haul lime for

Hana Mill and I used to be up. (Lime was used on cane fields.) They had only one diesel truck at that time. They converted from white (gas) to diesel.

JG: Now you say you were at the Hana Mill. Was that down in Hana District?

WK: Hana District. We used to haul lime for them.

JG: Oh, I see, from here (Kahului) down to them.

WK: Right, lime from the MA Company. See, I guess the only one that's producing lime in whole State of Hawaii.

JG: Where did they make the lime?

WK: Right at Paia there.

JG: Now how did they do that?

WK: Well, see, they have a conveyer, they strain 'em, it (coral) goes through a roller. Just get it heat with this thing. Heat 'em up, heat 'em up. Comes out to be a powder. She turns into a sand, it's overcooked. But once it gets cool off, it turn out to be a lime.

JG: It's all powdery.

WK: Powdery.

JG: And they'd bag that and then you'd take it down to Hana?

WK: Right.

JG: How often did you make that trip?

WK: Well, see, for Hana trip, well, we used to send about two, three trucks one at a time. So, maybe every month we used to go in.

JG: Did you make the round trip in one day, or did you stay when you get down there?

WK: Well, those days, when we used to go in, we used to take whole day, see. We take the whole day, but we used to load 'em in the afternoon. We come back and those days we used to like stop on the road, see, like pine (apple) or you know, bananas or whatever else on the road. And, you know, those days, we used to have lunch, you know, go for the scenery, find the scenery. After all they (supervisor) caught up with us. See we could make 'em (the trip) half day. But of course, the machine, we have better type of trucks. Going fast, those days. Afterward (i.e. after the supervisors caught them stopping on the road) we were going inside that truck so slow. We start early in the morning. We load 'em up in the evening, I would say about six o' clock a.m. we start going. When we get in there about twelve o' clock p.m.

JG: At night?

WK: During the day, see. Then, right there, we come back about half way, we have our lunch about one o'clock. See, then by the time we leave there we get back it's about 4:30. And get somebody else to go and get the labor. Four-thirty is when we get through, about four o' clock that's when we get through working. We used to come back then. Afterward we have better types of truck, so we was going back and forth, till, I think Hana closed up in the year 1938.

JG: Before the second World War?

WK: Right.

JG: Now you lived at Ulupalakua, until you were 17 or 18?

WK: Makena.

JG: Oh, I thought you were living up at the (Grove) Ranch.

WK: No, at Makena Landing.

JG: Oh, I see, but you were going up to the ranch to work?

WK: No, I didn't go up. The only time I turn work (i.e. changed jobs) was Paia, MA Company. But they was raising, my brother and them---see MacPhee was raising alfalfa down at Makena, the heel, now, Poalai.

JG: Yeah, Poalai.

WK: Poalai, was making alfalfa that, for the horses.

JG: Yeah.

WK: See, they baled, they had a bale, you know, raise their own alfalfa, they cut and put 'em in a bale. Then they bring 'em up.

JG: Now after you were working for MacPhee, where did you move, though? When you quit working, you know, when you started working on the trucks?

WK: Oh, I continue from there till they merge in the year 1953.

JG: But where was your home then? Where were you living?

WK: I was at Paia. Paia, but every now and then I goes back to Makena. Some, you know, whatever, my vacation, I goes back to Makena.

JG: When did you meet your wife?

WK: I met my wife in, well, I say, we got married in 1935.

JG: Was she working for the plantation, too?

WK: No, she was going school, see, at that time, or she was working at Kula Sanitarium.

JG: As a nurse? Nurse's aide?

WK: Well, just help, just for a while, then all of a sudden, she change back and then we got married. Then she started working for cannery (Maui Pineapple Cannery in Kahului). That's when they had a cannery. She start on there. From there on she start working cannery until now.

JG: When did you move into this area?

WK: Oh, I came down the year 1960. That's when they (HC&S) sold.

JG: When they subdivided. You were working for the plantation at Paia when the second World War started?

WK: Right. I was already working. I started 1927 at the MA Company.

JG: Well, first of all, how did you hear about the War breaking out?

WK: Oh, well, we were up MA Company, so they had this policemans get in touch with so-and-so about we're gonna have this war here, so they had to pick up labor; was this reservoir you know, they wanted guards and all that.

JG: How much did you hear about the world being kind of in an unstable condition before the bombing actually happened? Did anyone talk about a war happening or coming?

WK: I didn't know nothing what was going on.

JG: Nobody talked about the fact there might be a war or anything?

WK: No. No, those things, I never even thought that it was going to have war. I just, well, if we're going to have a war, well, maybe we're going be all dead. That's all how I felt.

(Laughter)

JG: Did you hear about the bombing on the radio, or did they come and tell you?

WK: As far as bombing those days we didn't have, but they had shell bombing from out here, though. The ocean. Must be some Japanese subs, see. And we had our own National Guard were firing back from here out.

JG: That was on Pearl Harbor day (December 7, 1941)?

WK: Yeah, right after Pearl Harbor. So our place was down Makena. They teared that place down, too. That was a main port.

JG: The military took it over?

WK: Right. See, that place was one of the main port before, here, so they had to take it awhile. You know, they made some kind of bargain with our parents.

JG: Now, what about up on the ranch? You said something about a special police was organized.

WK: Oh, well, you mean up here?

JG: Yeah.

WK: Well, just the special police from the labor itself, the man folks. You know what I mean, out of the plantation. We were getting about how many shifts, three shifts. So we have a police who direct our regular police, plus with special police which goes out and guard and stays overnight 'till the next shift comes on.

JG: How long did they keep guards around the reservoir?

WK: Oh, eight hours.

JG: Yeah, but how many months? Did they do that all throughout the War?

WK: No, all of a sudden it slowed down. Everything like that slowed down, so we don't know how this thing came in, so anyhow, the owner was yet in contact with the police force. And then we were just working man, see, that's all.

JG: Did they make you work extra hours during the War, or anything?

WK: No, just our eight hours, that's all.

JG: What about bond drives and stuff like that? Did they come out and try to sell you bonds and...

WK: Right. They had those days, but we didn't have enough money in those days. You know, money to get a bond, see, because actually we were getting paid by the company and they were paying us by the coupon. You know, as I told you, coupons, like now, maybe I...

JG: They were still doing that in 1941?

WK: Right. Coupon. We have to, because all the stores in the plantation, we're all in districts, yeah, from the MA Company. All the laborers was getting coupon.

JG: Now, at that time, your housing was part, taken out of...

WK: Plantation.

JG: That was plantation housing?

WK: Plantation house.

JG: How much a month was being taken out for your home?

WK: No, that part, I don't know. See, they just paid us maybe certain---well, I started maybe fifty cents a day. Then I end up with a dollar a day, and then I end up when I got married, I was $35 a day. So, looked like I had a free house, free water and all that.

JG: Thirty-five dollars a day, or a month?

WK: I mean a month. So, actually, then we came up, and then I came up to a pay of $60, see. But I wait until I was a truck driver and I was doing just as much pay as the supervisors have out in the field. That was 60. See, they put us truck drivers on the monthly base, and when they call us, we had to come out.

JG: Now these coupons that you took to the grocery store, how did they work that? Did it say this is worth so many dollars, or what?

WK: Yes, see, like now when I goes to the store, because they ask me well, "How much you want, because you only have so much." "Oh, I want $10 worth." And they gave me that coupon. From there, the office is right there, you just go in the store.

JG: Oh, everytime you need something, you just go to the office and get coupon?

WK: Right.

JG: And what about your clothing? Did you buy that...

WK: Same thing, everything. Because the reason why they don't want to give us any cash, we might go down in the other stores and spend out money. While we working there, our money goes right there.

JG: Get it back, in other words.

WK: Right.

JG: How much cash would you get in a month? Did you ever get any cash after they got through with all their coupons?

WK: You just got your coupon, that's all. See, maybe we want something that is so valuable that we want for our house, for our home. We have to go in charge basis now. And they fill out another coupon, we don't receive no money.

JG: Now suppose you wanted to take a trip or something like that?

WK: Oh, that's something else. You can't take no trip those days.

JG: There was just nothing left over to take a trip with?

WK: No.

JG: So just about everything you bought, everything you wanted had to come through the store?

WK: Right.

JG: That took care of your medical? What about, like, if you needed your eyeglasses or something? Did that come through...

WK: Well, those days eyeglasses were---they never had, think about a safety code those days. Safety, they never had. That's recently that they had safety.

JG: When did the unions get started on your plantation?

WK: The year 1946.

JG: After the War was over.

WK: Right. 1946, that's when they started.

JG: Do you remember any of the organizing that went on?

WK: Oh, yeah, I remember we were all together; gee, I forget who. Lot of the boys was heading one of them. I know I was one that appointed a chairman of the police for the whole Paia outfit.

JG: Chairman of the police, was this for the plantation or for the union?

WK: Union.

JG: The union appointed police?

WK: Right. So I got to be, that's my duty. I have my, you know deputies and all; everyone down to see that all these men had to come out, every morning to picket.

JG: Oh, this is when they went on strike?

WK: Right. Strike.

JG: Did you go to their homes, or what?

WK: Right, you had to. Some of them, they don't come on. They just say come up, but I send somebody to go and go check what happened, if he's sick. Lot of times it is, but some of them, no, they not sick. So I goes up, walk into the house and I told 'em, "Look this is our battle. You have to come out, too."

JG: This was before the union actually got a contract with the plantation, when they were striking?

WK: Right.

JG: How long did that strike last?

WK: Seventy-two days.

JG: How did you folks eat during that time?

WK: Well, we had to go out and work. The farmers was helping us out. Shee. And lot of these people was cattle ranchers. Was selling their cows in a cheap, you know. We had some money was inside in there on the union. So they were giving us food, whatever it is. What they call that? Kitchen, soup kitchen. Every meal and we had most of this food was coming out from the farmers, too. Was helping us out. Some, and some of that cattle. And some of these, well, the menfolks were going out fishing.

JG: Were the men themselves organized, even if the plantation hadn't accepted it yet?

WK: No, gee, it took some time, I guess. Took us 72 days in order to get us accepted, see.

JG: How many of the men that worked on the plantation, would you say, was back of the union?

WK: Oh, I'd say at that time was about 3,000, I think was. Over there, at MA Company. Well, HC&S had more.

JG: Were they (HC&S) striking at the same time?

WK: Right, right, right, right.

JG: How many plantations on Maui were striking at the same time?

WK: One, two, in fact, all the sugar plantation.

JG: All of them?

WK: All of them.

JG: Then you were pretty well organized if you could do that at one time?

WK: Right, right. But the pineapple (laborers) wasn't.

JG: Pineapple kept working?

WK: Pineapple, then all of a sudden...

JG: Now you were living on plantation land at that time? Could you go home freely? Did anyone bother your houses during that time while you...

WK: Oh, no, no, no, no.

JG: There was no problem about getting home?

WK: No, no, no problem. No problem.

JG: What about medical care and stuff like that? Did you keep getting that from the plantation during the strike, or did you just go without and wait till the strike was over?

WK: Go without. But those days, too, see, whatever money we had, I think it was in our fund or something, well, I don't know how much was costing us, so the union, they had the fund. They were putting this for medical. They were paying the labor inside for everyday. It wasn't so much, but it was...

JG: After the strike was over, what was the most important improvement?

WK: Oh, that's where we came in. That's where we see money.

JG: They stopped giving you coupons, then?

WK: No, that's when only with money, see, no such as coupons.

JG: They cut that out completely?

WK: Right. Then that's where we come in, everybody, that's where the time that we come in, that's where they were paying us by the hour, see. Everybody was paying by hour. You know, those days, we were earning big money those days. And it's bigger (now).

JG: Did it cover your living expenses as well or better?

WK: Oh, was better. Was better.

JG: You had money so you could go someplace then?

WK: Right. You could go, 'cause you could go with whatever money that you had.

JG: How long were you able to stay in the plantation housing?

WK: Well, I stayed in the plantation housing, I started from the year 1927 to 1960. That's about 40 some-odd years.

JG: That's a long time. Same house?

WK: No, three houses that I move in.

JG: Three different houses?

WK: Yeah.

JG: Now did you choose to move, or did the plantation tell you to move each time?

WK: No, see, I wanted to. Each time my family was getting bigger.

JG: So you got a bigger house?

WK: Then I go out and I see, and actually, from there I wanted a bigger house. And then they give me a bigger house, because you go according and I want it near to my job. See, and right away my head superintendant said, "Okay, okay, I'll get you a home, close where, you know, where your job is." And I was a truck driver, see. So,that's how they classify us, see. Close where are you working.

JG: Now, in 1960 you moved over here?

WK: Right.

JG: Why did you move over here? I mean that's a pretty sharp question but...

WK: Well, the plantation (HC&S and MA) merged, you see, in 1958, but I was still staying in Paia, see.

JG: Up towards the mill.

WK: Right. Right above the mill on that side. Hawaiian camp they used to call it, above the (plantation) store. And then from there I came down, so when we merged, see, so we all had to get together because I was an operator. That way I working for two side. HC&S and MA Company. So I thought myself, well, since my wife was working down the cannery, (it would be) much easier; I better come down here, see. So, that's the reason why I come down. So, I felt, well, I think I might as well buy. This was the six increment. I didn't know one come at the beginning, see. At the beginning they had one increment first and right down the line, because we had union leaders those days to---see when they (union leaders) used to tell us, well, don't buy no land and don't buy, don't buy. They were buying the land.

(Laughter)

WK: Then all of a sudden I made up my mind, ahhh, I got to buy it, because I had a place, too. I have Makena and I have some up Pauila. I had homes up there, see. So I felt, see, kind of too far for me for go, coming for work. My wife works down here and I work at Puunene, HC&S, so much closer for me. And my children was going to school right over here, so right around you get surrounded, see.

JG: Who was developing this land?

WK: Oh, that was Kahului Developing.

JG: Who?

WK: Kahului, Railroad.

JG: Oh, Kahului, the railroad company.

WK: That's right, HC&S.

END OF SIDE ONE.

SIDE TWO.

JG: You're going to retire on July the Fourth, right?

WK: Yeah, but actually I have to finish on the month, see. Like we have on our contract today, when your birthday falls on a date, you have to actually work, finish the end of that month.

JG: Now, let's see, you'll be what on the fourth? Sixty-seven? Was that what you said last time?

WK: What's that?

JG: How many years old will you be on your birthday?

WK: Oh, I'm gonna be 65.

JG: And so you have to work...

(Taping stops, then resumes.)

WK: ...my vacation, see. I should have left it for that. I wanted to get out the end of June and be off on my birthday, see.

JG: Have a big celebration.

WK: Right, I tell. But I had used all of mine (vacation time) but with the intention that I was gonna get---see because our vacation starts November to October. You know, so, since already I had used some of that, so I went to see. I went head supervising section IR, so he told me well, all what I going get I just get. Three weeks that's coming to me. So I told him I cannot finish. Said no. So I tell him, "Gee I was depending on that (on spending the last three weeks of work on paid vacation time), see, that's the reason why I took my other old one (vacation time)."

JG: You have to have a little sick leave in there somewhere.

WK: So he told me, "Well, this one year cannot." They're gonna pay me that three weeks (of vacation) in money.

JG: Oh, I see, they want you to work till the end of the month and get money, huh?

WK: Yeah, so, like they have to pay me. I told 'em, "Why they have to?" "Oh, they have to go through the IBM (International Business Machines) machine up to the last day." So well, I tell them, "Okay, I'll come back and work." Only I had 14 days, working days more, see, on my vacation. So I'm gonna leave that for the end.

JG: What are you going to do when you retire?

WK: Oh, well, I got a lot of place to go. I go down Makena, and then that place Pauwela. Go help. My children have homes up there. Got some place down Makena. Go clean up. Have a home down there.

JG: You going to fish?

WK: Oh, fish. I'm too old. I get them all my children, my grandchildren. Every weekend they down fishing. So I'll be doing something at least. But as far as staying idle, no, no. I want to do something at least. I don't want to just go down there like these elder ones down there, sitting down there. No, I don't want that.

JG: Pauwela now, you have a home up there?

WK: Yeah. My wife has.

JG: Are you going to put a garden down there, or something?

WK: Well, we expect. We expect to build some homes. Whatever we have, that's for our grandchildren.

JG: How many grandchildren do you have?

WK: Fourteen of them.

JG: Okay, back up a bit. How many children do you have?

WK: Four. Two boys, two girls.

JG: And they have 14 children?

WK: Right.

JG: They all live on Maui now?

WK: Right. They all.

JG: So that you can keep pretty close touch with...

WK: Right. They are with us. All my children's right here.

JG: Now I want to ask you a couple of questions about how you feel about some of the things that are happening right now. I notice that your son has been at a couple of meetings I've attended about Kahoolawe. How do you feel about that?

WK: Oh, well, I don't know about that, all that, because I don't even know about histories. Because we don't know what. Our grandparents never tell us these, so our parents doesn't. They never tell us nothing, so, what's going on now is just this young generation. I believe, because they go to school, plenty of them go to university, so they want to find out about their genealogy, about their parents and this. And they read so much of the books. Oh, their parents must have come back from way back of these years. Way back. They must be, this is their soil. (Laughs)

JG: Well, how do you feel about their trying to get the island back?

WK: Well, if we can, get 'em back. Because I know it's good fishing place. For the people, is for the people. I know for the people, not for the Hawaiians, is for the ones who are uniting the islands. Back to the State for my part. I think it would be right. I would be happy because, ooh, can go there, because I know a good fishing place, boy.

JG: And you think if it was just set aside as a fishing preserve that would be a good thing?

WK: I know for my part, I know I went there when I was a child. Ooh, oh boy.

JG: What about the land itself on Kahoolawe? What do you think should be done with that?

WK: Oh, that's up to the State or whatever it is for my part. But I'd like to go there fishing. Since my childhood, I know, I went there, I know about that.

JG: What about...

WK: The State and the County (of Maui). That's their business. I don't know.

JG: Do you think that it would be possible, having been over there quite a number of times, that that land could be made productive?

WK: Well, that part I don't know. That's up to the State. That's what, they are pros. I don't know. I didn't go school, so I don't know

what's what. If I went to school, maybe I could answer lots of those questions.

JG: Yeah, but you must have some feelings about...

WK: I have a feeling. Well, I have a feeling, see, I think. Well, what is going on, I really don't know why. And I see it in the paper what is going on. I think, maybe, whoever can make use of it, if the State can make use, or the County, well, good and right for me. I don't care.

JG: What about Hawaiian Homes lands? What do you think about the way they're being administered now?

WK: As far as Hawaiian Homes, I don't know how they operate. Gee, I never been, you know, so close with that. I just mind my own sugar. I still worrying about sugar and my retiring days.

JG: What about, now, two of your sons got Hawaiian Homes land.

WK: Right.

JG: How long did it take after they applied before they got the lands given to them, awarded to them.

WK: Oh, well, they put their applicate inside, see. Then when now homes come in, they go on the applicate, that whoever put in first. But I think started when you have Hawaiian blood, I think half and above.

JG: How long ago did they apply? How many years ago did your sons apply?

WK: Oh, my son, when my son apply, they already had home already, see. So he was going to school. When he came back, he started in working. When he start in working, so he put in when he was single, see. So when he got married, they call him up. He was one of the applicants. Was from way back. I don't know how many years, but he was one of them. When they started in building up the homes. So he was one of the applicants there.

JG: Do you know how many years that took?

WK: Oh, that really, I don't...

JG: Two, three, four years?

WK: I think was somewheres around there.

JG: What do you think that you, and your sons, and the rest of us should be doing about, you know, maybe preserving the Hawaiian language and things like that? What do you think should be saved? What do you think we should be putting some effort into taking care of, and teaching in school?

WK: My part, I would like to see, you know what I mean, Hawaiian language,too, you know, should be saved. Well, for telling you the truth, I know that a lot of these other nationalities today, they speak well Hawaiian. And they sing and they speak well Hawaiian. But we have some of our Hawaiian children that, now, they kind of learning now, but is too late, see. You know what I mean? That way but me, I really start in learn when my great-grandparents, see, they used to talk to me in Hawaiian, so I start, went right through and answer them. I met Hawaiians, we meet together and we all talk, talk till now.

JG: You still meet with people that speak Hawaiian?

WK: Oh, yeah. I speak my Hawaiian very fluently.

JG: What about Hawaiian history? Do you think we should be teaching that in the schools?

WK: Well, I guess, I think so. I guess that's so important about it. I think it's very important to me to know where the culture comes out, where, you know, Hawaiian...

JG: What about teaching kids things like fishing and lauhala weaving and things like that? Do you think we ought to make that part of the school? Or do you think the parents should be doing that?

WK: Well, as far as those things, lot of way of fishing, too, and a tight way of fishing. Every nationality have their own way, you know.

JG: If you were going to talk to, say, some young parent who is part-Hawaiian, and they were raising children, what would you tell 'em about keeping their kids aware of being Hawaiian? What would you suggest that they do to keep their kids knowing that they're Hawaiian?

WK: Well, that's a nice question, because, in the future, the children going to ask you. When they grow old, they're going to school, then they're going start in coming asking. You know, when they go school, each time they get educated, there their thing comes have genealogies, see. They want to know, "Who's my father and who's my grandfather, or who's my great-grandparents, or who's your father and who's your great-grandparents." This is where the stuff comes from.

JG: You think, then, the family should pay some attention to their genealogy?

WK: Right. And we have that. We have our family going from way, way back. Our alaea. We call that a alaea clan. We used to get that every five years, but now we get 'em every two years.

JG: Are you folks Mormon?

WK: No, we are Protestant.

JG: 'Cause the Mormons do a lot of genealogy work.

WK: Right, right, they are. Genealogy.

JG: Now you say your clan gets together on the genealogy every five years?

WK: Right. Well, we used to get all the family---hoo, well, we get all nations all together. We get blacks and whites, yellows and what not all in our (family); we get about children, practically in the whole world today.

JG: If you get together every five years, how do you do that?

WK: Well, we call. We invite. We always take that in the summer. We all come back, we go back down Makena. And we get whoever can come, and all the islands.

JG: Now who decides it's time to do it?

WK: Well, we have president for that, and officers for...

JG: That's your family group?

WK: Right, right. The family, so, like now, we have plenty officers, you know leaders, presidents and all that.

JG: Who are some of the other families that are part of your family? What are some of the other family names that are part of your family?

WK: Oh, I have plenty of them that living on. Hawaiians, I know I have the Chang family, lots of them, they're all my cousins, see.

JG: I think this is very fascinating that you've thought enough to keep a family organization going. When did you organize this group to get together?

WK: That was way back in the 1930, when our great-grandparents was living. That's where they were calling all the children to come back to Makena. Come back and get together.

JG: Do you remember that first meeting?

WK: Oh, yeah, the meeting, yeah. I was small in those days, so I remember. Oh, I was young, I was married.

JG: About 21 or 22, something like that?

WK: Yeah, was about 23 years old. I remember.

JG: What was that meeting like?

WK: Oh, just get together, all the parents. We hold that gathering for about three or four days. We had enough food for the family.

JG: Now your great-grandparents called it, or your grandparents?

WK: Right. See, our grandparents, plus with the sisters and brothers and what-not and called with our parents and all, and their children. But we always have 'em on the summer (because) some of them may be attend at school at the Mainland, at Honolulu, or anywhere. You know, summer time that...

JG: When was the last time you had a meeting?

WK: Oh, we got together, oh, sometime last year we had.

JG: Oh, it'll be another four years before you have another one?

WK: Yeah. Last year we had family gathering.

JG: What do you do at these meetings?

WK: Oh, we just together, and get together and what family, this is the family, just...

JG: You have introductions?

WK: Right. Everybody brings their own genealogy with the family. Just for this young generation go on the bulletin board. To look from where this group came from. Who is your great-great-great-great...

JG: How far back have you been able to trace your family?

WK: Oh, on my side, I don't know what generation, because so far. I know the names is still there. So far I went on through this genealogy, you know what we had, see. Some my family got some from way back, too, see. Way back. But we still going, searching, yeah.

JG: Well, that's good. That's really beautiful that you've done that.

WK: Maybe my great-grandparents was ahead of Kamehameha.

(Laughter)

JG: That's possible. Have you found any of your family's chants, name chants? The mele inoa?

WK: Well, had plenty old folks got plenty.

JG: Are they taping those?

WK: Yeah, they're taping plenty.

JG: What are you doing with the tapes?

WK: Oh, they tape it now and they just put it in the bulletin board and then show whatever that they have, you know. We show.

JG: But do you record any of these by machine?

WK: No, no. We don't. We just bring it up each family and they goes out, whoever. Like I have a big group, family, they goes out and find out whatever they get. Then I bring mines together. My brother bring him, my sister. So neither the other family bring all down. When come they stay, everyone brings up. But actually, there was a root over there (in Makena). That's where we all came. We all the flowers. These branches been going, going, going, going, going, going. So this is the root.

JG: Who's got the furthest back part of your genealogy? Is there somebody in your family that's more or less officially the searcher, or is that just everybody searching for...

WK: Everybody search. Everybody search.

JG: That's very great.

END OF INTERVIEW.

BIOGRAPHICAL SUMMARY: TITO MARCIEL, cowboy, ranch hand, soldier, and road crew worker.

Tito Marciel was born in 1911 at Kaupo, Maui. Both his parents were half-Hawaiian and Tito's ethnic background also includes Portuguese, French, and Chinese blood. In about 1926, the family moved to a ranch house in the Kaupo area where Tito has lived on and off since that time.

Tito attended Kaupo School until he transferred to Hana School which went through the ninth grade. He stayed at Hana during the school term.

After his formal education ended, he worked as a cowboy on his grandfather's ranch and stayed on in that capacity even after the place was sold to Dwight Baldwin in 1928. In 1934 he left the ranch and worked at various jobs. He joined the army in 1938 and was discharged shortly before World War II. He then worked on State road crews throughout the Islands and returned to Kaupo in 1950. Since that time, he has worked for Baldwin Ranch in Lahaina and on his own place.

Now a widower, Tito married a woman from Ulupalakua in 1950. They had no children.

Tape No. 2-11-1-77

NOTES FROM A RECORDED INTERVIEW

with

Tito Marciel

April 26, 1977

Kaupo, Maui, Hawaii

BY: June Gutmanis

(Note: Other people present were Clair Smith, a student of Hawaiian culture, and Henry Hio, a local entertainer.)

Family

Tito Marciel was born in Kaupo, Maui in 1911 and is of Portuguese, Hawaiian, French and Chinese extraction. His mother, a Chinese-Hawaiian woman, was adopted by a Hawaiian lady because her Chinese father did not want a girl child.

Tito's paternal grandfather originally came from the Azores and had been a whaler for six years when he became icebound. A small whaler boat picked him up and brought him to Kuliouou on the island of Oahu in about 1840. There he worked with cattle and later he and Mr. Antone Piko went to Kahikinui, Maui to work together. He met and married a local Hawaiian chieftess, and in 1889, he purchased Kaupo Ranch.

Tito's parents bought land at Kaupo and built a house that still stands today. They moved into their new home about 1926 or 1927, and Tito was the first child born in that house.

Tito is the fifth child of 11 children. In addition to the six girls and five boys, his parents adopted another boy whose father was from the Mainland and whose mother was from Wailuku, Maui. Tito's married sister took the boy when he was three days old and he became the youngest child of the family.

Most of his brothers and sisters live on the Mainland now. Some went to school there, and some of his sisters married Mainland soldiers who were stationed at Kaupo during World War II. His brothers went stateside to look for jobs since all there was at home was ranch work.

Marriage

Tito met his wife in her hometown of Ulupalakua and recalls that the horse ride from Kaupo to Ulupalakua took about three to four hours. He married at the age of 39 and remained married for 20 years until his wife passed away. They had no children.

Religion

As far as Tito knows, his family have been Catholics from way back. Although there were two churches in the area (Catholic and Protestant), there were no resident priests and the spiritual needs of the people in Kaupo were served by priests who would come once a month on horseback from Hana. The Catholic priest and an altar boy would arrive on a Saturday night and stay in living quarters that were set up for this purpose. Tito does not recall the visiting priest ever being invited to his home, and says that the priest cooked his own meals.

On Sunday, the priest would hold Mass and hear confession at Saint Joseph's Church. Besides these monthly services, Tito said he did not remember being taught the catechism although he did have a First Communion.

In those days, it was common practice when someone died to leave the body alone for one or two days. Then the body was wrapped and put into a home-made coffin. For the Catholics, the priest would say Mass, after which the body would either be buried in the church ground or on the person's family land.

Tito's own family members are buried at Saint Anthony's in Wailuku. His mother died at Kula Sanitarium but is also buried at Saint Anthony's.

Ranch and Cattle

For a considerable number of years, Tito has worked on ranches, beginning with his grandfather's ranch. At the age of 12 or 13, he worked on weekends at the ranch when he was home from school. He recalls being wakened at 6:30 a.m. by an alarm clock, eating breakfast, and then dressing to go to work. His work included cattle tending, ranch chores, and pick and shovel work. As a cowboy it was part of his duty to know where the cattle was and to help run the cattle when changing pastures throughout the year. These cattle runs would involve from 800 to 900 head of cattle at a time, and all of Kaupo--even the non-ranch members of the community--would come out to help. They apparently performed this duty without pay. Working eight hours a day, it took about 15 to 20 men five days to move the cattle. The round-up crew also included a cook who prepared the meals which were cooked and eaten out in the open. The food included salted beef, poi, crackers and coffee. For the salted beef, the men slaughtered one or two cows, cut the beef up, salted the meat, and then soaked it in a barrel. They never dried the beef when salting. The cowboys would also make beef jerky.

For the big round-up when the cattle were taken to Piolu to be slaughtered, the men would first move the cattle to Ulupalakua to feed. They would travel at night in order to avoid the heat. After staying a night at Ulupalakua to rest, they would then go to Makawao, again feeding the cattle before taking them to a slaughterhouse owned by Dwight Baldwin. Then the men returned on horse through Haleakala crater, via Kaupo pass and the Halemau trail. This return journey took about six to seven hours. The trail, part of which still

exists today, wound in and out and was seldom used. Tito remembers that the big round-ups occurred as late as the 1930's.

Up until about 50 years ago, Inter-Island ships like the Claudine and Hawaii would land at Nuu to transport cattle outside of Maui. According to Tito, the cattle were driven from Kaupo to a place near the present Nuu county house and then loaded one by one. Each cow was led by a man on a horse into the water, loaded into a small rowboat, and then taken to the ship which lay about 400 yards from shore. A belt was passed around the cow's body and then hooked to a rope which was in turn attached to a winch driven by a small motor (donkey engine). When the winch turned, the cow was lifted up and put in the hold of the ship. Up to 150 heads of cattle were loaded this way.

In 1928, Dwight Baldwin bought Kaupo Ranch from Tito Marciel's grandfather. Accompanied by his wife, Mr. Baldwin would set out from his residence in Haiku to visit the ranch by means of boat and horse. After the boat was sold, they traveled by mule either through Haleakala crater or through Kipahulu. Someone from the ranch would go with extra horses to pick them up at the end of the road in Kukuiula.

Tito also worked in Lahaina at the Honolua Ranch for 11 years. The Ranch, owned by Baldwin Packers, combined cattle and pineapple raising. He worked there as the head cowboy, overseeing more than 1000 head of cattle. The cattle were slaughtered near Honolua Bay at what is now called Slaughterhouse Beach, and the hides were sent to the Mainland for processing.

The saddles that the cowboys used were hand-made by the riders themselves. It took about a month working on and off to make a saddle. The process involved making the pommel out of wood. One type of pommel was called the Hawaiian tree and originated in the Islands. The saddlemaker also had to cut the rawhide. Thin strips of goatskin were used to lace the leather instead of cowhide. The saddlemakers also developed their own individual styles which could be distinguished by such marks as saddle shape, use of a square pommel, or a high cantle.

Leather for the saddle was tanned and cured on the Mainland. The ranch itself never processed leather, and instead sent the hides of slaughtered cows to Alexander and Baldwin Company. The pieces would come back sliced in halves. A saddle took about half a hide.

A few people carved designs into their saddles. Mr. Marciel was one such person and used a stamp to decorate his saddle. He says he does not remember any terms for these designs.

Jobs

Tito left the ranch in 1934. Five years later, he entered the Army at his father's urging when he was 29 years old. During the time he was in the infantry, he was stationed at Schofield and remembers doing a lot of drilling.

He felt that the Army lifestyle was a hard one and didn't get along very well with military people. After he was discharged just prior to World War II, he returned to Maui.

Besides his cattle ranch jobs, Tito also worked for various contractors: Hawaiian Dredging, E.E. Black, and Akiona contractors. He also worked for U.S. Engineers and geological surveyors on Maui and the Big Island.

While he was still single, he worked under contract three times for E.E. Black. One of those times involved building a road from Kohala to Honoapu on the Big Island. For nearly a year he worked seven days a week as a rock crusher for the company. Most of the other crew members were from Kona and worked only five days a week, going home for the weekends. When working, the crew members used an old Japanese school building in Honoapu as living quarters. Tito does not remember any roadcrew parties.

Education

Tito attended Kaupo School, which went up to the sixth grade and recalls that many of the sixth graders were 16 or 17 years old. The school was at the site of the present Kaupo Elementary School, although the building where classes were held for about a 100 students, including the ranch manager's children, is no longer there.

Tito and one of his sisters were the only family members who went to Hana Intermediate School. Tito stayed in Hana during the school year with his sister and her family. He went back to the ranch in summer on horseback and with his clothes packed on the back of his saddle.

Because there was no high school in that area, Tito's formal education ended with the ninth grade.

Kaupo

When he was about 15 or 17 years old, Kaupo had over 100 residents. According to Tito, there were no haoles and only two Japanese and two Chinese families in the area. Services provided by such agencies as the Department of Health did not exist for Kaupo residents, most of whom were Hawaiian. While Kaupo Ranch raised horses for ranching purposes, the Hawaiian farmers raised donkeys to aid in doing the domestic chores.

Two stores provided the community with items like clothing. One was the old Kaupo Store owned by Nick Soon. The other was like a cooperative and was called the Hui Store. Someone would take people's orders, go to the store and request the items. When the goods arrived aboard a cattle boat from Honolulu, the people would pick them up and pay for them at the store. The goods came once a month when the boat put in at Mokulau landing, and all items were ordered by lot. Whatever did not fit was sent back to Honolulu.

Food

On Kaupo Ranch, breakfast usually consisted of coffee, crackers and "whatever else" was available other than meat. At lunch and dinner Tito was served rice, vegetables, and beef, pork, or goat.

The people on the ranch were also part-time farmers and grew cabbage, carrots, beans, and turnips. Sweet potato was one of the staple foods and was planted in a man-made mound of dirt.

Tito recalls that taro grew all over the place by streams or on mountain areas where rain was available. The taro was planted in a hole and then covered with another plant to keep it moist. Depending on the type of taro, it might take anywhere from a year to a year and a half to grow. Tito said that he did not use much taro as a child.

The pig and goat used for food on the ranch were hunted out in the mountains by either a single person or a group of friends with dogs and rifles. Horses were used only if the hunters planned to cover a great deal of distance to get to their quarry.

Although Tito did not do a lot of fishing, he recalled that the best fishing area was Kailiu or Outpost 10, a military establishment. The ocean was also a source of opihi which was picked only for special occasions.

Rice, crackers, and canned goods were ordered from Honolulu. These "imported" items also included the big Saloon Pilot crackers which were called calaboose crackers.

During Prohibition, many people made their own liquor out of koji rice mixed in sugar and hops. This concoction was fermented in three or four wooden barrels for about a week, and strained through cheesecloth prior to drinking. Tito claims that the brew was stronger than beer and more like bourbon. Another home-made alcoholic beverage was okolehao, made with oranges by a method similar to that of the koji rice drink. However, with okolehao, the liquid was distilled through copper tubes in private stills. Tito also heard of okolehao being made with ti root.

When he was a child at his family's Kaupo home, a catchment in the yard provided their water even in the summer. A catchment in the front yard still does so. According to Tito, the area of Hana to Keanae never had a water problem, although once past Nuu, the land is dry. Pipes connected to Maunawainui were installed in the Kaupo house in 1928 and were later connected to an area above Hanoloku falls which is about five or six miles from the family's Kaupo house where Tito lives today.

Medicine

There were no doctors or kahunas to tend to the medical needs of the people in the Kaupo area where Tito was growing up. However, the Hawaiians

there knew of certain herbs and practices to help cure illnesses. Tito recalls using popolo for colds and sore throats. The plant was wrapped in a ti leaf, cooked over charcoal, unwrapped and then ingested. This medication continued for three or four days.

Hawaiiana/Hawaiian language

Tito knows of two heiaus in the area. One of them is by Kaupo School, "about 300 yards away from the road," and it was not considered a place for children to hang around.

A major partying event was the luau held by the Hawaiian community for a one-year-old baby. People would pitch in to do the preparation for the party which would last sometimes for two or three days.

Tito's family did not practice hooponopono as far as he knows, and he himself has only recently heard about it.

Ranch hands spoke Hawaiian and Tito's parents spoke both Hawaiian and English at home. His father subscribed to a Hawaiian language newspaper which Tito's mother was unable to read. Tito says his father did not read aloud from the newspaper.

Tito also learned Hawaiian from his grandmother who lived with the family. She also talked to him about other Hawaiian customs, but this did not include information about Hawaiian plants, legends or stories about the ancient people. Neither does Tito recall hearing of other Hawaiian children on the ranch who knew about these sorts of things.

Tito still speaks Hawaiian, but says that now days there are very few people to speak it with.

Holidays and Recreation

During the Christmas holidays, the different families on the ranch held parties. Tito's own family had no Christmas tree, but they decorated their house with ferns. Festivities included a special Christmas day dinner and the singing of carols and Hawaiian songs. Apparently New Year's was not as big an event as Christmas. There were no firecrackers and people would not always stay up to see the new year in.

When he was a child, Tito used to play in the yard and one of the games he played was marbles. He also played football at Hana Intermediate School.

Tito does not recall visiting other places or families very much when he was a child. About once in six months, he would take a trip to Wailuku or Kahului, beginning on horseback from Kaupo to Kipahulu and then going into town by rented automobile. It cost about two to three dollars to rent a car for two days. The owner and driver was a Japanese man who carried his passengers down rough roads where no restaurant or service station stood. The driver was always sure to fill up his gas tank before he started the journey. It took about four hours to get from Kipahulu to Wailuku, and once there, Tito would sometimes attend the horse races. He also remembers that Dwight Baldwin

had race horses and polo horses that he kept in Haiku.

There were very few parties at Kaupo outside of the baby luaus. Events like wedding parties were usually held in Wailuku or Kahului.

Tito learned to play the ukulele and guitar on his own. Although no one in his family composed music, his two brothers played a variety of instruments, including steel guitar, saxophone, guitar, violin, and mandolin--all of which they also learned to play by ear. Both of his brothers currently live in California and have their own bands. They only began playing for dances after they moved to the Mainland.

BIOGRAPHICAL SUMMARY: KATHERINE MAUNAKEA, housewife, teacher, community volunteer, seamstress

Katherine Maunakea, Hawaiian-haole, was born in December 1907 at lower Makena, Maui where her father worked as a cowboy. Both her parents spoke only Hawaiian.

About the time she began school, Katherine's parents separated and she stayed with her father when her mother left for Honolulu. About 1916, her father took her to Honolulu for expensive medical treatment of an arm that she had injured at the age of three. During this time, she stayed with her mother who had remarried, and this new family had so many small children that her mother was unable to take Katherine to the doctor.

Katherine returned to Maui and attended Maunaolu School when she was about nine years old. At age 16, she again went to Honolulu and stayed in the Susannah Wesley Home until her older sister took her from there when she was 18.

Shortly after, Katherine met her future husband at church. He gave up being a sailor to marry her, and later got a job as a fireman. The Maunakeas lived in Kalihi until 1931 when the family moved to Hawaiian Homestead land in Nanakuli where Katherine's father and brother came to live with them.

In addition to her five offspring, Katherine took in a number of foster children. She also conducted sewing and Hawaiian language classes at home and became involved with recreation programs and University Extension courses.

Since her husband passed away in 1959, she has continued her involvement with Hawaiian culture. Some of her work in this area has included putting together many of the activities at Ulu Mau Village and teaching the Hawaiian language and crafts at such places as Bishop Museum. Katherine has also done some professional sewing.

Tape No. 2-16-1-77

ORAL HISTORY INTERVIEW

with

Katherine Maunakea (KM)

June 16, 1977

Nanakuli, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: This is an interview with Katherine Maunakea in her home on Haleakala Street in Nanakuli.

(Taping stopped and then resumed.)

KM: Oh, yeah, they call me, I was always known as Kakalina.

JG: Kakalina. What does that mean?

KM: You better find it in the dictionary and you laugh at the meaning.

JG: First of all, when were you born?

KM: Oh, in the month of December, way out in the boondocks, in the sticks. I'll be 70 this year.

JG: I thought you were much, much younger than that.

KM: No, I'll be 70 in September. You know, I just wonder what I did all these years.

JG: You've done a lot.

KM: Keep yourself busy.

JG: You were born on Maui? Where?

KM: At Kamaole. Kamaole is a place beyond the sanitorium from the mountain to the sea. That's by Makena. You have to pass Kamaole to go to Makena. If you've been down there you can see how far that one. It is from the mountain to the sea. My last trip there was in February. I haven't been back there since I was a little girl. I think I must have been two or three years old, maybe. Maybe more.

JG: Kamaole is along the shoreline?

KM: From the mountain, Kamaole mauka, Kamaole makai. Which is the sea and the mountain. By Haleakala.

JG: Where were you born? On the makai or mauka side?

KM: Mauka. There's a little school there that I went to when I first went to school. We walked about seven miles before we can get to school.

JG: Were both of your parents Hawaiian?

KM: My mother was half, but my dad was, oh, let's say about 75 per cent. His grandfather was, according to the old folks, that he was half-Chinese. So had little bit Chinese. I don't know where, but he stole once.

(Laughter)

JG: That would be your great-grandfather that was Chinese?

KM: Half-Chinese.

JG: And on your mother's side...

KM: I think her father was Spanish. And so she's half-Spanish, half-Hawaiian.

JG: What was your maiden name?

KM: Should have been Kamakawahine, but then my dad took his step-father's name.

JG: Which was?

KM: Duenes. Funny name.

JG: How do you spell that?

KM: D-U-E-N-E-S. Duenes. It's a Spanish name. Although they say it sounds like a Korean, but it's Spanish.

JG: How many brothers and sisters did you have?

KM: Well, my mother had a big family. She had two marriages. There were six from the first family. And the second family, she had all the rest of us. So there's 18 of us living now.

JG: Did you all live together when you were small?

KM: No, I was hanai. Most of the family at that time, when they don't have children, they take the sister's child, or cousin's, anybody's children.

JG: Who were you hanaied to?

KM: To my father's brother and his wife 'cause they didn't have no children.

JG: What was their name?

KM: Duenes.

JG: At that time, where were they living?

KM: At Kamaole.

JG: Kamaole, they were living there by then.

KM: Oh, yes. He was a cowboy; naturally getting the wild cows. Nothing but pasture, and they plant corn when they needed to. All their food mostly were planted by them. Like potatoes, sweet potatoes. I remember so much because there was so much sweet potatoes. And then my dad lived down at lower Makena, which is the big side. Makena is next to Kamaole, of course. He stayed there and I think he was a watchman for a warehouse. He and my mother lived there. And then my uncle who hanaied me was living up in the mountainside. Nice and cool up there.

JG: You saw quite a bit of your mother and sisters?

KM: No. Not at that time. Until my father and mother---I think they separated. And so was my uncle and his wife, separated. I came back to my dad. Then my dad brought me back to my mother.

JG: And that was down....

KM: Down here. Down in Honolulu. They came to Honolulu after they had the second to the last child, I think. Then they separated. Then she was married again.

JG: How old were you when you left Maui?

KM: About seven.

JG: You had actually started to school on Maui?

KM: Oh, yes. I can remember that little school that we had to walk.

JG: What was that like?

KM: Oh, it's fun. Now I think it's fun, but it wasn't fun those days. They used to have a lot of wild cow. The cowboys used to watch on the horse along the roadway, so they keep the cows way up in the mountain so that we could walk. It used to be that we all have to--in the one district--we all have to meet at one place and then come to school. And after school, the same thing.The cowboys would watch all the way, so that us kids would be safe from those cows. Once I remember, I can tell you that, even you going to laugh, because the neighbor, was Wallace, this Wallace Aki, his aunt, well, she was the same age. We lingered back. I'd learned how to cook eggs on the charcoal. You put lots of rubbish, and then when it gets hot you put the eggs in. Well, we used to raid...

JG: A whole egg?

KM: Yeah, whole egg because the chickens laid. Wild chickens and wild pheasant , and when we'd go through the pasture. Instead of going straight like we do, we go into the pastures looking around for eggs. One day we were lingering there, and looking for eggs, and when we looked up we saw two. There was a big cow. The horns was spreading out so, even the weeds were growing on his--and he was puffing and puffing and started chasing us. You should see us. Two little kids, two little girls running all their might. We just climbed the fence over when that thing got there and he stopped one time, puffing and puffing. Everytime that's in my mind, and once in a while we talk about it, this cow chasing me. No business.

JG: It just stopped dead?

KM: Could not jump over, because that was a fence we climbed over. I see that in a movie once and we see the cow kicking, huffing and puff the nose, steaming with the nose, just like there was steam coming out of him. Just because we wanted to linger.

(Laughter)

JG: Now you were saying about cooking eggs over charcoal. Did you do that on the way from school?

KM: No, we were supposed to be going to school, but we have to look for eggs, you know, to cook it before we go to school and eat it on the way. Seven miles is seven miles.

JG: You walked seven miles. How early in the morning did you have to start, then?

KM: Let's see. We didn't know the time, but anyway, it was very early. So maybe about seven. By the time we get to school it should be about eight, 8:30. 'Course we take the back road, it's not too far. And, that's because it's up in the mountains right below Haleakala, little school. It's called the Keokea School.

JG: Oh, I know where Keokea is.

KM: Yeah, that's the little old school there.

JG: Up near Ulupalakua Ranch.

KM: Right. And it's still there. I took some pictures. That's one of my pride. From the years back. Mother and this sister that I have here. That living down in Kay's house. We went up there and tried to find the school. And it's changed, because it used to be that the road was closer to the school. Now the school is down, and no store across the street. The Kula San (Kula Sanitorium), of course, is still there. And

I think, of the days that we used to walk those roads, stop on the way, eat anything, like you never ate before. So pick up figs, pick up peaches. You know that---you had to walk to school and bring our own lunch. What was the lunch? Pancake.

(Laughter)

KM: Pancake, I mean, flour just came in existence about that time. Oh, 1916, 1917, I think. A long time ago.

JG: When you were going to school, how many children were there in your school?

KM: I can't remember that now. I'd say about a 100. Not too big, the school.

JG: Do you remember how many teachers there were? Did they teach more than one class?

KM: I think they did. Well, the kids that were in our class, they were big. I can remember my cousin, the principal's son, he had whiskers. Was tall, big fellow. We call him Kelii. I think he's still living. I don't think he remember me, but I remember him. Because he was like a big brother to us. When we used to go swimming, just go swim. Just take upon yourselves to jump in the water. Don't worry about anything else.

JG: When you got home from school, must have been what time?

KM: In the afternoon. Usually pau school, we quit school about till two or so. 'Course, we always got home before dark. And I would say that's about 3 o clock. Four o'clock. Because the cowboys used to go and ride in front on the ridge, keep the cows from coming down. And when you see a cow, oh!

JG: When you got home, did you have chores that you had to do?

KM: No, with my dad I don't recall doing anything. Get ready for dinner, I suppose. Take a bath and all that. No, I think every kids remembers, but of course, now days, we have a shower right in the house. This, you have to bathe outside. A little house.

JG: What was your home like when you were living there?

KM: Okay, I guess. Can't complain when you think of it.

(KM talks to her grandchild, then interview resumes.)

JG: Did your uncle and your father own their own property up there, or were they living on the ranch land?

KM: I do not know.

JG: You said that your uncle was a cowboy. Was he working for the Grove Ranch?

KM: He might have been.

JG: He was working for one of the ranches up there?

KM: My dad, I know, was running a dairy. That's where I learned how to make butter.

JG: How did you do that? With a crank?

KM: Yeah, with a crank. We used to all help him. And I think at that time I learned the word Montgomery Ward.

JG: Why did you learn Montgomery Ward?

KM: Because we thought so much about ordering this and ordering that. That when I got to know about Montgomery Ward.

JG: Was that equipment for the dairy, or was that...

KM: Well, that's how he got his milking machine.

JG: Oh, he had a machine.

KM: Where you pour the milk over and then you went one way and the other the butter went another and the waste milk, the skim milk went another way.

JG: Separator?

KM: Well, whatever. That's how I knew that. Now we know it's separating. Those days we knew that's the machine that took care of the milk, got all like the cream part one end, and the skim milk on another.

JG: Do you remember how many cows he was milking?

KM: Oh, no. Too many to remember. But I do remember the milk. There was so much milk, my goodness, he gave it to the pigs, because they only took the butter.

JG: Who did you sell the butter to?

KM: Well, he used to have this fellow Martin at Thompsons' (a small ranch operation). They were the ones that owned all those cows. He used to take it to Paia to the plantation. And on a buggy. Once in a while he'd take this brother of mine and me to Paia. And we'd sleep overnight, and you wouldn't guess whose house.

JG: Who?

KM: The Kalima's house.

JG: You mean the musician's house?

KM: The father. Their father. Their grandfather, rather. Their grandfather and my father were cousins. First cousins.

JG: Did they play a lot of music?

KM: Oh, yeah, he was a minister, so he played music. He had nine sons, and I believe about nine daughters, too. 'Course, there was two families. There was a first wife and a second wife. But they were good musicians. My dad was a good musician, too. He used to sing a lot and go serenading, and church affairs with the principal of that little school. Keokea School. That name, I better tell you the name, because the principal at that time was David Pohakakimahewa. That means "Somebody hit him by mistake."

JG: Oh, really? Did you know how he got that name?

KM: Well, according to Auntie, when they were in battle, the great-grandfather, or someone along the line got hit by mistake. So that king gave him that name. So the children took that name. Pohakakimahewa. And now there's only Jimmy and Stanley, I think. There's only two boys now living of that family. And there were two girls, they were small girls, 'cause I remember the mother of these children was a beautiful horse lady. She'd ride that horse, big horse, ride with the pau. Let her hair down. The flowers all over here. She was such a stately person.

JG: Where would she be riding?

KM: Around. You use a horse-mobile.

JG: And she wore a pau when she was riding?

KM: Uh huh.

JG: Could you describe what the pau looked like at that time?

KM: Similar to the ones we have now, only this was a wrap-around. And that is a wrap-around, too. Takes about 9 to 10, 11 yards usually. The horses were big.

JG: Did they wear their dresses under that, or...

KM: Oh, that I don't know. But I was told they do. But you could wear them with just trousers or short pants. Like a riding habit. It's a riding habit anyway. Now days, sometimes they wear with the trousers underneath, but most times they don't.

JG: When you went down to the Kalima's did you play music with them when you...

KM: No, I was too small. My dad is the one, not me.

JG: He would play music, though, those evenings that you...

KM: Yeah, well, the grandfather was a minister, so he was a Protestant. The church still stands there. Paia, Keau, I think they call it now. But the church still stands there, and the road is across the street, still yet, going to Hana. And then there's the graveyards on the other end, toward the sea, where the Tavares live.

JG: You said your father was a musician. Did he do any composing?

KM: Oh, yeah. He had his own. He had David, they did quite a bit of singing together.

JG: David Kalima?

KM: No, David Pohakakimahewa. There was four of them. I think Charlie Kalepo and the fellow across there that knows them all. I quite forgotten how, but anyway, there were about three or four of them always together.

JG: Do you remember any of the songs that your father composed?

KM: No.

JG: Did he teach them to you kids?

KM: No, he didn't take time to. We would hear him sing, but we don't know whether that's his till later. I know the Kalima ones, the father did quite a bit. And so did David.

JG: Were those church songs that Kalima did, or were they other kinds of songs, hula songs?

KM: No, they were church songs, mostly.

JG: What about hula when you were a little kid? How did people feel about learning that?

KM: I never was exposed to hula.

JG: What about Hawaiian? Did they speak Hawaiian...

KM: Oh, yes, I didn't speak Hawaiian until I was seven. (KM means she spoke only Hawaiian until she was seven.)

JG: Oh, you didn't speak it till you were seven. You're awful good.

KM: No, I spoke Hawaiian until I went to school. And so it's quite hard to try to teach English, because we all spoke Hawaiian mostly. And our parents did, mostly. Even my mother who was half-Spanish spoke Hawaiian. But then, I didn't know my mother, 'cause I was already hanai at, maybe two and a half, or three years old. So right after they gave me away, she said they moved to Honolulu, and that's where they break up here. My dad went back.

JG: That's when he had the dairy?

KM: When he went back, he had a dairy. Then he took sick, and so then he was in the hospital for a while. After he brought me back to my mother--two years after that--he got sick, and then when he got better, he told the doctor about bringing me up to the hospital where he was. That was Kula Sanitarium. Then from there, I went to boarding school.

JG: Where did you board?

KM: Oh, we have a little Manaolu Seminary here. You hear about that seminary?

JG: Oh, yeah. Well now, you came to Honolulu when you were seven?

KM: Uh huh. I went back, I think about when I was nine.

JG: How did you feel about coming to Honolulu?

KM: I went to Sisters' School [Cathedral School] at Fort Street.

JG: Oh, yeah, I know what you mean.

KM: Yeah, it's Ritz (Store) now.

(Laughter)

KM: And we lived, you know where the Maluhia (Hospital) is?

JG: Oh, yeah, yeah.

KM: You walk through there and come down...

JG: All the way.

KM: Uh huh. On Liliha Street and come down to---is it Hotel Street? I think so.

JG: Yeah.

KM: And then to the Catholic (Cathedral) Church, 'cause that's where the Sisters' School was. Sister Marie was our teacher. And Theresa. Sister Theresa. Yeah, Sister Theresa, Sister Marie, and then, of course, Brother Peter, that took care of the church.

JG: Was this the first time you had come to Honolulu?

KM: Oh, yes.

JG: Do you remember the trip over here?

KM: Oh, that's cute 'cause I came on a stevedore. Downstairs, with all the sailors. Kind of cute, because you get that experience of watching them. Big, husky guys and they invite you to eat, and what they eat, piece of salmon in one hand and eating from the barrel, eat poi from the barrel. Real Hawaiian sailors.

JG: Sailor moku.

KM: I have to shut my eyes, because I can feel myself rocking, rocking, rocking.

JG: How come you were able to stay down below with the sailors?

KM: Because it's the cheapest.

JG: Oh, it was the cheapest?

KM: Was the cheapest to come from that island to this island. I think it's only ten dollars. The cheapest, so not just me, several people from the islands.

JG: You couldn't remember your mother, then?

KM: No, at that time, I didn't.

JG: Did she meet you at the dock?

KM: No. We went right up to his sister's house, which is my aunt. My aunt hanaied my brother and my older sister, the one just went back yesterday to the Mainland. And then we met our mother. 'Course, she knows me. You know this hanai business, people make such an issue of it, you know.

JG: Oh, I think, since it's family, you're going to see them anyway, and you have a lot to do with each other.

KM: Well, when you're little and they sometimes, they don't have children, naturally they want to take as many as they can in the home. To keep the home alive. They still do it now. But only some people think, well, if you got to hanai some children, who going to support them, who going to do this, who going to feed them, and all da kine technical things. And yet, the child not to be blamed if he is born. He got no family. This little boy that we have, the great-boy that just come, he's just here one week now. Two weeks now.

JG: And he's going to be living with you from now on?

KM: Well, for a while. See, till we see how. That's if he doesn't like it, he just go home. But if you don't experience something away from home, you never going to know what's on the other side. He's fortunate that we said, yeah, he can come and go. Our customs are different.

JG: Where is he from?

KM: Alabama.

JG: Oh, my goodness! I guess we are different.

KM: Well, I guess the best thing's just to be you.

JG: Sure.

KM: And just as long as you with us, you wish to come. He's very polite. He just made 18. Just graduated. You know, at that age, you think you can lick the world. He says he going to go and get a job. "Sure. There's thousands of you want to get a job. How many of them children at your age, boys and girls at your age looking for job?" So anyway, my other nephew found a little apartment for him. Hundred and thirty (dollars). Just one room. With a little bath on the side. Kitchenette. Hundred and thirty-five (dollars). He supposed to graduate in three weeks, and he found this job, something about bicycles. He rent bicycles, then he take the tourist around. I don't know what it is.

JG: Not that pedicab?

KM: I think the pedicab. Or whatever. So he said, oh, he paid $20 a week, and all the rest of it, just so he pay that $20, they don't care how much you make.

JG: Oh, I see.

KM: The first time he average $30 a day. I said, "Well, that's good."

JG: So you kind of have, almost an adult hanai now. Were you hanaied by an aunt here in Honolulu? Or was that your mother you stayed with?

KM: Oh, I stayed with my mother. Stayed with my aunt, my mother's sister.

JG: And you walked all the way down the hill...

KM: Oh, yes. There was two of us. There was Cecilia and I, the older sister and I. We went to the Sister's School.

JG: Now when you changed schools like that, what was the biggest difference that you can remember?

KM: Oh, well, a little unique in a way, because there's so much, a new way to go to school. You see stores, you see houses, whereas in the country, you see cows. And more cows and cowboys. And you take your pancake for lunch. But here you don't need to do that, because they provide lunch for you.

JG: Oh, you mean at the school?

KM: Uh huh.

JG: What kind of lunches were they serving?

KM: Oh, there was, well, sandwiches, too. But we didn't have pancakes.

JG: You missed those?

KM: Well, I don't know. We didn't care much what we ate, just so we ate something. There's no such, oh, "I no like this." or "I don't want that." And when I think of the kids say, "I don't want to eat that." People think, "Oh, there's lots of times when some children don't have what you have here." You got to keep reminding. In my days, where I used to, they used to hang all the lunches in school. The Chinese girl from Chinatown, 'cause we'd look inside, "Oh, smells good." And that barrel have crack seed in there.

(Laughter)

JG: You'd trade with them?

KM: I trade with them and got a licking for it.

(Laughter)

KM: They know it's me, 'cause nobody else bring pancake.

JG: Was that here in Honolulu?

KM: No, that was Maui.

JG: That was Maui. How did they discipline you when you were little in your family?

KM: The dancing stick. That was very big.

JG: In the knee, huh? (Actually, back of the knee.)

KM: Well, the knee always, right. Yeah, so some of the things that stands out in your mind as the things that you shouldn't do. Or weren't allowed to do. Things like whistling in the house, you shouldn't whistle in the house.

KM: No. Because that's calling the spooks or calling the spirits. You shouldn't turn when you go to the beach. You don't turn your back to the beach, because they're the superior and on the beach you don't go turning your back. Almost like saying, "Phooey to you." Or being rude. So much for the beach. You don't eat limu when you're in the water when you're picking. Whatever.

JG: Why don't you eat limu in the water?

KM: Because you're supposed to eat them when you're all through. Then you eat. Let's say you should be pleased that you have this, whatever you catch. And say blessings before you eat. This other way just eating is almost like saying you greedy. So the water come and slap you in the face. Then the water get rough.

They (girls) shouldn't go in the water when you have your menses. Girls shouldn't go in the water at all. The aunt of mind says, "Girls, oh, no, don't go down the beach." Till three or four days till you are through. Then you think of when you were kids and all I know when you push nets that you were not to turn your back when you...

JG: When they pushed what?

KM: Pull nets.

JG: Oh, pull nets. You mustn't turn your back.

KM: Or when you have your menses you can't pull the net, see.

JG: Do you remember any other restrictions about your menses that...

KM: Oh, of course, you're not supposed to leave it around.

JG: Yeah, for sure.

KM: For sure you shouldn't be leaving it around. I used to wonder what was that, anyway. Thought somebody got hurt.

JG: What did you use for pads in those days?

KM: I would say diaper cloth. Oh, those days. I use to watch Maunaolu older girls used diaper cloth, and then they wash it.

JG: Now, you were nine when you left Honolulu and went back to Maui.

KM: Uh huh. Then I stayed in with Dad at the hospital. He worked there. He thought I had tuberculosis. And, of course I had an x-ray when I went back to my dad.

JG: Is that what happened to your arm?

KM: When I first got there I climbed a tree and I fell in the tree. He didn't notice it till it was too late. That's the reason he brought me back the first time.

JG: Back to Honolulu?

KM: Uh huh.

JG: Oh, you were here for medical care then?

KM: Well, was most of it, but we never got any help. 'Cause there was no money, you know. Although we had Palama Settlement (free medical and dental services). And my mother was having children then. It was kind of hard for her to take me everytime, to have somebody take care of the baby, the younger ones. So we just let it ride and let it ride and so here I am. So one day, then when I was nine or ten, my dad came and get me again and said maybe the doctor at the sanitarium might be able to see what's the matter. They thought probably I had tuberculosis in the arm. Well, when they took me back, they found that the arm was dislocated.

JG: Oh, my goodness.

KM: It's been dislocated since.

JG: In other words, that had been about three or four years that your arm had been dislocated, huh?

KM: So it was too late. So then, education was the next thing. So when there was an opening at the boarding school---there was one of the girls that was sick. She took my place at the hospital and I took hers. Oh, I wasn't sick. I did more eating than anything else, because there was so much to eat. Only that this arm was dislocated, but I wasn't sick.

JG: Now, how did they choose Maunaolu?

KM: Because there was the girls' school. It's a girls' school at that time. And one of the girls from there got sick.

JG: Did you have any kind of an entrance examination that you took?

KM: Oh, I guess so. I don't quite remember. But they know that I didn't have tuberculosis.

JG: You were about ten then.

KM: Uh huh. About that.

JG: No, but what I meant by examination, did you take a test for reading or anything like that.

KM: No, I don't recall. I don't recall that. Maybe I had, but I don't recall. Oh, times seem to have passed so fast.

JG: You were a boarding student, then?

KM: I was a boarder, yeah. I was a boarder.

JG: What was going to school up there like?

KM: Well, one thing, lot of restrictions. You can't go over the fence and you can't go pick up food outside the fence. And the meals were regular, but growing kids always want to eat. And since I was spoiled at the sanitarium there, there's so much to eat, eat all you want. When you go to Maunaolu well, you have milk, lots of milk, bread and just one helping of whatever they have. And so, beans was one thing I got adapted to. We had beans about twice a week then. If there was any left over, you had it again.

JG: What was a school day like?

KM: Well, they had classes from the beginning. In the morning, you get up at seven, take a cold shower. Right below Haleakala. I used to run around the shower, pretend I'm jumping after I wash my face. Oh, you don't want to put water on your back. Cold as ice. But we had some moniters, you know. Once in a while we meet and they laugh . One or two girls that are still living yet, Chinese girls, say, "Oh, Katherine used to jump around the shower and then when she came out..." They would see, oh, here wet, you know, my face wet, but touch my back. My towel wasn't wet. (Laughs) I still remember Madeline, Maddy Lamb, they called her. We were partners. She and I had one side of the bed. And she was kind of a sad girl, because her mother put her there and her father used to come on a horse with his guitar. Played music. So Maddy used to play the piano.

JG: For all the students he played music?

KM: Uh huh.

JG: Was this considered a special occasion for the students?

KM: Oh, yes, because he come visit, you know, so we sat around. It's a play day. He come visit.

JG: It was a play day?

KM: Yeah, play time, you know. Like, on a Saturday. The only thing we do on a Saturday is get ready for Sunday.

JG: Did they have certain days for visitors?

KM: Uh huh. Weekends. Oh, you could come any time, but weekends were the ones. Because, that's not right in town anyway. It's off, far.

JG: What kind of music did they play?

KM: The piano, the ukulele. They didn't have a guitar. I don't remember anybody bringing a guitar.

JG: What kind of songs were they?

KM: Charlie King's.

JG: They were Hawaiian?

KM: We would try sing like the birds, like going up the scale and going down the scale. And we had a music teacher called Miss Huntley, Grace Huntley. She came to us about the second year I was there, I think. Very soft spoken person. And her voice was like tiny bells, so sweet. But when she used to play the piano, give a chord and go up the scale. "Mi, mi, mi." And downstairs, Maddy and I would do the same. So she peep out the window looking for---you see her, we hide. She saw us already. So when come to a class with this music, she would point. (Laughs)

JG: She knew you were practicing then?

KM: Yeah, practicing.

JG: Did they ever sing Hawaiian songs in school?

KM: Oh, yes. They forbid the language, but they let the songs go. But when our folks spoke, it was all Hawaiian, so kind of hard to just forget it. But by the time I got to Maunaolu, I spoke English. 'Course maybe not perfectly. 'Cause when I came, my mother, she spoke English then.

JG: When you were in Honolulu, with your mother, she used English?

KM: Yeah, and only Dad and his sisters, my aunts--well, they're the ones that speak Hawaiian then, that kept on. Was kind of a feeling when you hear them talking, what little did you know when the years went by. Like now, 1977, you think, why, that was sweet the way they talk, they spoke to each other. My dad never raised his voice. And when they scold, you hardly know that they were scolding. He's talking to you and you feel like crying when he talk to you. My mother was just the opposite. She would yell at me, because I didn't do this and that.

JG: When your father was scolding you, what kind of expressions did he use to scold you with?

KM: Well, he's gentle. He say that you don't do this, you don't do that, because if you did this, you did that, well, it's not good and so forth. He was gentle, because he graduate from Lahainaluna. One of the first graduates. 'Cause he was born 1869.

JG: 1869? Well, he was an early student there.

KM: Yeah. One of the first...

JG: When you were going to Maunaolu, can you remember any of the rules that they had?

KM: Oh, yes, plenty. Plenty rules, you know. You go to bed at 7 o' clock. You get up in the morning before seven. Take a shower before you go have breakfast. 7:30 supposed to have breakfast, but you make sure you take your cold shower first. When you shiver. Then you come upstairs and you do your bed. That's how I learned to make the corners nice. (Says something to grandchildren) And every Sunday we went to church. We walked one mile to church. In our Sunday best. All starched.

JG: At Maunaolu there was no chapel on the grounds?

KM: No. There's just a half a mile down the road. Went to church.

JG: How did you dress?

KM: Always in white dresses. The same one, the same dress for a whole year. Maybe two years if you didn't get another dress.

JG: Did you wear stockings?

KM: Well, I don't recall wearing stockings. I went barefooted. There was no shoes.

JG: You went to church barefooted?

KM: Yeah. Only the older girls, like the seventh, the sixth, seventh and eighth grade. I was only 10, 11, so I went barefooted. Lots of us went barefooted. Some of the pictures that I see that they had, I'm with a white dress, a big bow ribbon. Oh. I had a big sister, you know, you have a big sister, so she took care of me, saw that my clothes were washed and starched.

JG: Was this your real sister, or was this...

KM: No, school sister. You know, they give you a big sister. They were assigned to you so they can take care of your needs. She washed my sheets, and...

JG: Oh, she did your laundry.

KM: Yeah.

JG: When you were there, how did they discipline students?

KM: Put them in the corner. I was famous for going to bed without supper,

JG: Oh, you were famous.

(Laughter)

KM: Very famous for going without supper.

JG: What kind of things were you doing that...

KM: Sometimes I wonder what I used to do. For instance, you get hungry so much that you outside the fence and they catch you, 'cause they upstairs and you downstairs, so you looking around, you don't see anybody. But they're there.

JG: What kind of chores did you have?

KM: My job was to clean all the sink, the basins for toothbrushes. They had to be put in order, and see that everybody had their place.

JG: How long were you at Maunaolu?

KM: I think I was there until I was 15, if I'm not mistaken.

JG: You were, what, about eighth, ninth grade?

KM: No. How many times I skipped school.

JG: Oh, they put you back?

KM: Yeah, they put me back. I think I went up to sixth grade, I think it was. Or fifth grade, or going to sixth, or something like that.

JG: Now when you skipped school, did you go home, or did you just not come to class?

KM: Oh, well, then they send me down here.

JG: Oh, I see.

KM: You know, just one of these homes. There was Susannah [Wesley] Home, or whatever it is you call it. You know, just different places. 'Cause they had government supplement, huh? So you get there, and when you get over age, about 19, then they let you go home. 'Course, my mother and my aunt and my older sister. I stayed with my older sister, 'cause she was married, so I was given to her, because I was already 18.

JG: Did you come down here because you didn't have the money to go to school at Maunaolu any more?

KM: Well, yeah, my dad didn't. My dad, he wasn't able to, so I became the ward of the court. So they send me to another school. Then my sister came and claim me, and I went home with her.

JG: How old was your sister?

KM: Oh, well, she was about 20.

JG: Well, she wasn't too much older than you.

KM: Yeah, 19, 20, yeah, 'cause she had her first baby when she 20. So, I was 19 when she was married.

JG: She's about six years older than you?

KM: No, just one year.

JG: Oh, when she came to claim you, you were 18, 19?

KM: Yeah. I was 18.

JG: And then you went to live with her?

KM: Uh huh. She and her husband. My mother couldn't take us, because she already had so many children. She had so many children.

JG: Now you were living in a home, not in a family, when you came down here?

KM: Yeah, yeah, in like a boarding school or something. You know, they have Salvation Army and they have Susannah, there's one home there.

JG: How many girls were in there when you were there?

KM: I don't remember.

JG: You don't remember much about that?

KM: 'Cause I didn't stay too long.

JG: One of the things I'd like to ask about when you were young, before you were 20, did you remember or ever see or take part in anyone performing <u>hooponopono</u> when there were some problems in the family?

KM: Oh, that's a common thing. That's common thing. Any family can do that.

JG: Did your family?

KM: Oh, of course.

JG: Could you describe, maybe, a typical occasion?

KM: Well, it's just like saying grace. You sit together and you talk, especially when you're eating, after you eat and there's something that you go to do. Say, for instance, we are going to the beach. Okay, before you go to the beach, that's from Kula to Makena, oh, I'd say, now I know it's about 30 miles, but, those days with the donkey, you going to plan, you going to get water, you going to get this, you going to get that and something warm. Preparation, so you get lectured on what to do. And you pule before you go, you pray before you go. They did a lot of praying. 'Cause Christianity came in, yeah, Christian. So I become acquainted with that aspect, not the one before. It became Christian as soon as the missionaries came, when they came, 1820, see.

JG: Now, if there was some kind of a family argument, or something, how was that handled?

KM: I don't remember. Well, anyway I couldn't recall, because Mother was here and my dad was there. I never come back to my mother's until many years after. I was 19 already when I came back the second time.

JG: Now, you've had a big interest in all kinds of Hawaiian things, like teaching young kids and doing lauhala weaving. When you were a little kid, did any one make any special effort to correct you on, say, the way you spoke Hawaiian?

(KM indicates no.)

JG: Just by listening. What about reading Hawaiian? How did you learn to read Hawaiian

KM: Well, it was after. Seems to me that I became interested in after I was married. I married a Hawaiian.

JG: That came later on.

KM: Yeah, 'course we read the Bible. Daddy read the Bible. Daddy spoke. But you see, the written language is different.

JG: Uh huh.

KM: 'Cause it's backwards, rather than regular reading. (KM means Hawaiian sentence structure is different from that of English.)

END OF SIDE ONE.

SIDE TWO.

KM: ...go come over here, so things like that you only hear "Mai, mai, mai." This after many years, you know, knowing that, then you hear the word, "Hele mai, hele mai," or, go come over here.

JG: What about lauhala? You're pretty famous for...

KM: Oh, yeah.

JG: When did you learn that?

KM: Well, it was afterwards, too. When we started to have crafts down here. And I don't recall any of my parents weaving when I was younger 'cause I don't recall having any lauhala when I was little.

JG: Say between the time you were born and you were 18, 19 what things do you remember, especially Hawaiian, that was going on? Like weaving?

KM: Foods. It was more the beach. I learned all the different types of limu and some of the medicines that my mother applied to us. Like popolo.

JG: How did you use that?

KM: Well, when a baby is born, you take the popolo and pound it up, make it mushy, and put it right on here, on the head. That supposed to take all the mucus and then you see the baby, you know, it goes automatically through the nostrils. And it supposed to clear the passage through the nose passage, you know. Of course, later years, they put something up your nose or whatever and you sneeze it, or turn you upside down or something like that. But I know they used a lot of popolo. And I remember Dad using it a lot. Where he used to get the popolo leaves or the we have another kind, we call it ki, pu, you know pu ki. And that was our tea. It was after we get exposed to Chinese tea and all that stuff, different types of tea. Now, of course, Lipton tea.

(Laughter)

JG: What about foods you ate?

KM: Simple. Sweet potato and poi, though we didn't have taro patches in Maui. The folks up in the mountain would trade sweet potatoes with those that had taro, trade.

JG: What about fishing?

KM: Same thing. If I had taro, take it down the beach and they (fishermen) give us dry fish. Trade, most of it is trade.

JG: Did you do most of your cooking outdoors?

KM: Oh, yes, that's the best. Mostly I don't think I was exposed to much pots till I went to Maunaolu or the sanitarium. Not the pot that's pakalolo. (Laughter) That they call "pot."

JG: You mean the mellow one.

(Laughter)

KM: Oh, yeah, of course...

JG: What did you do, use those square tins?

KM: No, you just put rocks in, make the little hole and you got a little stove.

JG: Imu with the rocks?

KM: Yeah. Imu. Like a disappearing stove. Then when you're through just cover up, put the rocks on it so that nobody step on it. And that's one thing I learned, it became very valuable, 'cause down the beach, when I had my children we used to camp right here when there's nobody. We made a hole, make sure there's all sand around it so you don't spread the fire. You light your match, cook whatever, then when you're through, just cover it with sand and put your rock on it so that nobody step on it. And it was one of the rules when later on I saw how valuable that one rule that I learnt very young. Because when you go, and if you just cover with sand the next person come wouldn't know there was...

JG: Hot coals...

KM: Yeah, 'cause that happened out here. And I said, "Oh, how careless some people can be."

JG: Can you remember anything else during those first 19 years of your life that you think of as being especially Hawaiian?

KM: Well, I know the beach in the tradition of camping out and netting, you don't pick opihi and all just waste. You always pick what you can eat and not to waste. That's one of the important things. The different types of seashells and what you do to it. What you cook and what you don't cook. And when you don't like anything like that, you throw it back in the sea. If you pick a lot of opihi, you always have to throw some back, one or two back. It's almost like saying thank you for giving me the privilege of picking. Oh, there's so many traditions that today we, oh, that's superstitious. But we didn't think it so that time. I don't either. 'Cause I would say it's beyond my comprehend, you know. It's one of the things that was like that and so we kept on. But lauhala came in, when I move here, actually, in Nanakuli, 'cause I came here in 1930, 1931.

JG: When did you get married?

KM: Oh, I got married in 1927.

JG: How old were you?

KM: I was 19. I was just getting to be 20 in September.

JG: Where did you meet your husband?

KM: Church. 'Course good place to meet anybody, in church.

JG: Where were you going to church at that time?

KM: Oh, we have a church right there on Middle Street. I went there with a friend, who said, "Maybe you can go to the healing service 'cause your hand." And who knows what the Lord can do, so I was very willing, because I used to call her mother, and from one of the schools, And I really liked her, 'cause she was very understanding, and she had had problems. Her husband had left her for another woman, and she was working to raise her children. And we became very close because her problems seemed to be like my mother's and dad's, both separated. Only that I was given to my father's brother. And then, meet him in church several times, and he escort me home. Then he asked to marry me.

JG: Did he ask you, or did he ask your mother, or...

KM: Well, he asked me first, and, of course, he asked my mother. My mother was very fond of him, because he had an old-fashioned approach. 'Cause whenever he came to the house, he would always bring something to eat. And that's an old custom. I always remember that. Never go to anybody's house---maybe once, maybe, but if you went to somebody's you going to have lunch, you bring something. Bring a puolo, a package. Just like pot luck, we say now, yeah. Auntie always said, "If you were home, you going to eat anyway."

So if you had some bananas, you take some bananas. If you had, maybe a cake, or anything, even if you bring a bag of poi, or bowl of poi. If you went down the beach, you had some limu, bring that, whatever. Save a little something. It's not the reward, that, "Oh, you got to buy." It's just sharing.

JG: That was the attitude, just sharing?

KM: Sharing.

JG: Where was your husband from?

KM: He was from the old country, Puna.

JG: How come he came to Honolulu?

KM: Well, like anybody else. How did you come to Hawaii? (Laughs)

JG: Work, I guess. I mean, I didn't, but that seems to be the reason why everybody comes.

KM: Yeah. I think so. Well, he was in Kamehameha School. His mother died when he was 12. I think his mother died when he was nine or ten years old. But I know somebody from the Big Island sent him there when he was 12 years old, or 13 years old, something like that. Then he stayed there till he was 17, I think. Then he think he had to run away, 'cause he was going with a girl, and he thought he had her in trouble, so he ran away from school. Joined the Marines and said he was 20. And that's all. He went away and he came back. But he didn't have a mother. He had a father, step-mother.

JG: How old was he when you were married?

KM Oh, I'd say I was 19, he was 23.

JG: Was he still in the Marines, or...

KM: No, no, no.

JG: He'd come home to stay?

KM: No, he was working on a boat, but that Pearl Harbor.

JG: He was working on a ship?

KM: No, he was tugboat operator. He went to school while he was working, and I think he bettered himself by being an engineer. Going to school. He had his license for piloting, but he never used it. And he became a fireman afterwards. Then he retired as a fireman. Then he worked up here a little while, up Lualualei.

JG: When you were first married, where did you live?

KM: In Honolulu.

JG: Did you live by yourself, or did you...

KM: We stayed by ourself. Then we bought a place at Kaimuki. Then we sold it and came down to Kalihi, then we found about the Homestead and he applied. After we hear about it. Then my dad say it's a good place. They (family) brought my dad down and my dad stayed with us. Then my brother.

JG: When you found out about the Homestead, how did you find out about that?

KM: In the newspaper, I guess. Somebody or other. Because it was in the newspaper. At that time they was just anxious to have it started, especially in Nanakuli.

JG: About what year was that?

KM: 1930. 'Cause I was married in 1927. 1928, 1929, 1930. That's just when they open it up. Here.

JG: How did you go about applying?

KM: Oh, not too long, about a year. They were pulling numbers then. Numbers, I think, and so his name was called. So we used to come down, houses, nothing but dirt roads. Just kiawe, you know, and I say, "Oh, I going to stay here by myself." But it wasn't too bad, because my dad said he'd come and stay with us. So then my brother who works, who helped with the Lualualei Towers, which just opened about that time.

JG: Did you get to choose your lot, or...

KM: Yeah, this one we did. 'Cause we had another one and we looked at it and it had couple of drains in the middle where Agnes Cope is. That's about the same place. We didn't want that. Say, if I was going to stay there I didn't want no water in my land, you know. Ugly. Storm drains coming through the land. So we got this because, just the back. And that's the end, you know, the road and that's the end. There's no more road in-between. So in fact, when we first started out here was all hand power. No more this bulldozer. Now days, you go downtown, come back there's no more trees.

JG: In other words, you had to use...

KM: All by hand. Pick and shovel and saw, hatchets, and what not.

JG: What was on this land when you...

KM: Nothing, only kiawe, all the whole thing. Was a ranch, they say, but, like, if you own some cows in the back they just let it loose, because nobody lived here. They had all fence.

JG: Did you get this as an agricultural lot?

KM: No, as a homestead, with the idea of farming your own.

JG: How much land did you get at that time?

KM: Well, it's the same land, like this one.

JG: What's that?

KM: That's about, almost an acre. Because it's long and narrow. But it's been a good idea, 'cause we had enough for planting sweet potatoes, corn, papaya, oh, you name it. And the land is good if you cultivate it. And, of course, if you lazy, then you go without. The land has been good, you know.

JG: Was it pretty smooth or level...

KM: No. Wasn't. Had lots of rocks, but they were loose enough that you could pick them. Some areas that the underneath is oh, about three inches sometimes dirt. The rest is just a big, flat coral. I often think maybe over the two hundred years or so the bridge might have been up here. Then the water keep coming and coming, drawing the water, you know, draw it back to the ocean. Sometimes I think because there's still coral at the bottom. When you dig there's coral.

JG: Did you build your first house here yourself, or did you have a contractor?

KM: Oh, no, we had a friend who help us. He builded, we had a 20 by 20 house, four rooms. 'Course with the idea we going to just add the shower and bathroom, you know, in the small area, but there was not enough water for that kind of sanitary toilet. We had to have one outhouse. So, we had that for about eight years.

JG: Where did you get your water from at that time?

KM: From up here.

JG: By pipe?

KM: By pipe, and very brackish. Very brackish, and, boy, my father-in-law was very good. He had one of those milk cans, the old-fashioned milk cans. You know the ones, long? My husband used to go to work, used to bring back, and that was only for drinking and for the baby's milk. Manu was just a baby, he was just one year when we moved here. And he would have diarrhea if you gave him any of that water, so we used to boil it. When we boil it, we put tea in it. He could see the salt on top.

(Laughter)

KM: Oh, that's something, I tell you. So, Nanakuli has really come a long way. The water was brackish and there's no phone, no light.

JG: You used kerosene?

KM: Kerosene. I had a kerosene stove for, oh, so long. But I cooked most of the time out. The only time I cooked inside was raining.

JG: You cooked outside?

KM: I liked it because I'm outdoors and I'm raking and planting and tending to the kids, and you have a pot of stew. I just put them out there. Also soup bone was our favorite because you get as big a pot you can find, and put soup bones with meat and not with bones.

JG: Better than you get today?

KM: Oh, yeah. You buy fifty cents or even a dollar, oh, I'd say that's two or three gallons or four gallons you can make. Then you put your potatoes, just whole thing, just cut, pop them in there, and pick them out the third day, or what. Tastes better the third day. Oh, my dad used to love that cooking. One thing he used to like is the salt pork, you know. Corn pork, they used to call it. Oh, that was his favorite. Every two weeks had pay day. We don't forget to buy salt meat and salt pork. Parker brand. Or pig's tails. At one time they had...

JG: Pig's feet, or pig's tails?

KM: Pig tail. And he used to like it, because it like corn pork. It was pickled already, and, you know, like you do corn pork or corn beef. The same process.

So you boil the first water, you throw it away. Oh, he used to like that, because it's boiling, boiling, boiling. The more you boil them the softer. When you pick it up, it melt in your mouth. Oh!

JG: Your father had retired, then?

KM: Yeah. He wasn't doing anything. He was just staying home. 'Course he wasn't able to find a job at his age. So, he stayed with us.

JG: Knowing the garden you've got today, you must have started gardening here a long time ago...

KM: Oh, yeah.

JG: How were you able to grow plants then? Did you use that brackish water, or what?

KM: Well, what we had to do is save our water. When we bathe the children, that water, we'd take it out for the banana, whatever.

JG: You bathed in a galvanized...

KM: Yeah, we bathe, you know, each one bathe. If I bathe the children, wash their clothing, wash their face, small basin wash their face. Then soap them up and get a bucket and just throw on them, then rinse them out. And then save that water.

In fact, we had a place where the bananas grew right next to the little outdoor bath house. Even now where the <u>taro</u> patch is, I have my laundry

water going there. Because it's such a shame to waste that water. And I'm not eating the taro, either, I'm just eating the tops, the luau. And luau is so expensive.

JG: What about sweet potatoes and...

KM: Sweet potatoes good here, but somehow it's not yielding like the way I expect it. Maybe 'cause brother doesn't dig it; he just let it grow wild so he can use it for the pig. Take the tops and do it like that, or cook it, you know. He usually cook it.

You know, lots of women don't know how to use sweet potatoes like you would in a luau. You can cook it with the pork, you can just boil them with salt and pepper, and put some butter on it, it just as good. Only that you got to get acquired to the taste. Well, luau the same thing, you don't want to eat just luau.

JG: How much of your vegetables would you say that you were growing here after you've been here a few years?

KM: Well, onions I always had. Tomatoes when it is in season. And of course, papaya, I'd say lots of papayas. But the trees, they are gone, most of them. I'm starting a few more. And, of course, mangoes you eat till you tired of eating mangoes. And I got some nice ones. Those two, these the sugar mangoes. And I like this one particularly. I have sugar cane, not that I going to get sugar from it, but I get sugar cane. (Laughs) Plantation could have stop doing it. They know I'm going extract my own sugar. But just used because Dad planted the first one. He planted right in front. Then I have my own coconuts.

JG: And you did quite a bit of fishing?

KM: Oh, yes. My husband was a very good fisherman. So was my dad. But my husband was coming from the old country. He would make his own nets and he did it quite a while. Then I got introduced into his family, then they were weavers.

JG: That's where you learned...

KM: Well, from here and there. See, first from the project here, because there was Mrs. Luciell Brown's mother, Mrs. Isabel Kamanu, and Mrs. Lilly Teves and...

JG: Were these regular meetings, or was it just that...

KM: Well, mothers' club. It was a mothers' club. The U.E. (University Extension Club) started out in 1935. 1930. Well, there about, anyway. But I got to go to the meeting, I think it was in 1934, or 1933, 'cause the children were then three, four, five years. And no school. We didn't have a school.

JG: How many children did you have altogether?

KM: Five. But at that time, I only had the three. It was six years after, then I had the other two. Of course, plenty, plus nieces and nephews who come down from Honolulu. So then in these workshops with lauhala. And I always did like to sew and I learned to sew when I was at Maunaolu, so then I learned to do drafting when I first married. He got me a sewing machine with the lessons to it. 'Course their methods was a little different. You had to do a lot of mathematics, you know. You got to do with a tape measure. I never did that before. With a tape measure, so I learned to do that with a tape measure. So now I cannot cut without a tape measure. So the lauhala, I learned how to do with my sister, who was hanai to one of our young sisters...

JG: Was hanaied to whom?

KM: Sue, was hanai, out, too. When my dad and my mother break up, and this couple didn't have no children, and oh, everyday she's begging Mother for this little girl, 'cause she live right next door and she's so lonesome. She was Puerto Rican, from Puerto Rico. And she so far away. She wanted a girl and Mother had her. And she was carrying one other child, so she let her have her with the idea to bring her everytime she want to see her. So that's what happened. And then, she learned how to weave out in Hauula. Then when I went to look for her, she was learning to weave from Mrs. Logan, her first teacher. Learn little things, small things. Then through her I started to get interested, because weaving when it's finished is one thing. The decoration is your hardest. And it's not a pleasant task, either, 'cause you have to go out and look if there cockroaches, or centipede, or whatever. Pull down these leaves, you better watch that nothing fall on you, or one leave it. Ooh! You can have the eggs fall on you, but not the leaves. And things like that, see. And naturally, nobody wants to pick lauhala. But once they know how and what to select, they take pride. I must say, most of the little girls that I've had at the workshops, I did preparation, because if without preparation then the whole concept is lost.

Then, you wonder, where can you get lauhala? Now, my sister, the oldest one, makes mats, but she has never gone through preparation. She just weave because it was there.

JG: She went and bought the rolls?

KM: No, what they taught her how to weave, there to make a mat and taught her how to do it. Older sister that's living in Santa Cruz. So when I did preparation, she said, "You know, I never did that. I weave. I make big mats, 18 by 24 but this is already rolled. I had to do, it's all stripped. All I had to do, make the mat."

JG: That's easier.

KM: Yeah. But, I think once you go through that preparation, you never going to regret, because you know what to pick. And all the time when you look at the tree, you say, "Oh, I hope that's soft. I hope that good lauhala, you know, long and flexible." The right side and the wrong side you have to look at.

JG: Who taught you preparation?

KM: That's what I just telling you, how I...

JG: Each one of them taught you a little bit and...

KM: Little bit, and then I gathered and then, well, of course, I wanted to learn and work with my sister. She and I, watch her, she and I. I see her cut, I cut. Which is the head, which is the tail. Use the Hawaiian terms, so that, in the classes I teach the Hawaiian and the English. In Hawaiian, you call it, pea. And the hinuhinu and the hewa. The surface is shinier than the back, so you got to know the right and the wrong. And certain things you cannot weave from the head only, you got to weave from the tail.

JG: Now, that's very interesting. Is that because of the strength, or...

KM: Right. Strength. 'Specially mats. Or fan, for that matter. So we do the small things. If you don't work on small things, how you going to make big things? You going to be frustrated before you....so you do small things at a time, and later on, phase two, then you go right ahead.

JG: What other things were they doing down at the U.E. Club? How often did they meet?

KM: Oh, at that time, once a week.

JG: Did they meet in people's homes, or...

KM: Well, at that time, they used to meet at Nanakuli Park.

JG: Were there any buildings down there at that time?

KM: They had a building. But then, when they gave the addition to the park, where they have the tennis court now, well, when the insane asylum was on Lanakila track, was vacant. There was lumber.

JG: Lanakila Track?

KM: Yeah. They had a big hospital there at one time.

JG: Uh huh. I didn't realize that insane asylum was there at one time.

KM: Yes, it was. That's when I first came, 'cause I lived up the hill. We had to walk through there to come to my mother's place where she live across the street. And those buildings were perfect. 'Course lots of them went out to go get the lumber and so they made a little round house. And that's where they used to meet. But soon after, they tear it down, because it was old. People would take the lumber they want. The next day they come back, they want to do some more there and no lumber.

JG: Oh, my goodness.

KM: Was constant merry-go-round. So, then, you learned something else from somebody else. I went to Hilo, something else again.

JG: You went to where?

KM: Hilo, where my husband's family.

JG: Oh, you went visiting?

KM: Uh huh. But you see, just then when Ulu Mau (Village) opened, we had several weavers. 'Course I first studied with the Summer Fun. I started Summer Fun.

JG: Did you start that here in Nanakuli?

KM: I started that because there was no activity for children.

JG: You said that there were no schools in this area?

KM: No.

JG: None at all in Waianae District?

KM: There's Waianae (Summer fun programs).

JG: Way up there.

KM: Plantation one, right behind where the mill is. Where Mr. What's-his-name now, Frieke (plantation manager).

JG: What did this area look like when you moved out here?

KM: Nothing but kiawes. I just told you that.

JG: No stores, no services?

KM: Oh, the service station was down this side. Just one service station. And then later on Mr. Mahilono opened a restaurant. He was a homesteader. He open up. At that corner where the playground is now--it's going to be a house now--that was designated for any homesteader who want to make business.

JG: Oh, I see.

KM: But Mahilono was the only one. He had a poi, grocery shop and a little restaurant. And...

JG: How long did that last?

KM: Oh, not too many years, 'cause (Mrs. Rebecca Mahilono) she died, then he died. Something like that.

JG: What about churches, were there any churches out here at that time?

KM: No church. One of the churches, the Protestant used to meet underneath that. They used to come around seeing the children. They used to meet underneath the tree. Kiawe tree up on the second road, or the third road. That's how the Protestant started going. Then I believe the Catholic. Then the Mormon was given a lot. Otherwise, no...

JG: Now, when you say they were given a lot, the Homestead (Hawaiian Homestead Commission) gave them a lot?

KM: Hawaiian Homestead. The Hawaiian Homesteads. This here. This is to all faith. But actually it used to be Chief Hopai's...

JG: Who?

KM: Chief Mookini. THat's here. The wife used to own this place. Next door to me. Then because later on they found it, she was entitled to the place. She gave it to the uncle, and the uncle found this church.

JG: Now, when they form a church, will they still give land to a church?

KM: If it's available. If they have at least 50 people.

JG: At least 50. Oh, that's reasonable.

KM: I think so. You have to have 50 people, because the church, like a school.

JG: Yeah.

KM: You not going to have school just three people.

(Laughter)

JG: You could try.

KM: Although I can remember our first enrollment was about 55. To our school. Nanakuli School. In 1935.

JG: That's when they opened the school?

KM: Uh huh.

JG: That was what, a grade school?

KM: Yeah. Up. And there's just two classroom. The little office was an office, it was a nursery, was a, oh, you name it.

JG: And so they had, what, two teachers?

KM: I think they had four. So they can get half-half (i.e. equally divide the grades). And then they added another, then they added another.

JG: What did they do? They had two classes going in each room at one time?

KM: With a curtain between them. (Laughs) So most of it was done outdoors, though, you know, if it's a good day. They take and go over to the park. In the morning, they probably meet there. Assembly. Assembly you can always meet together. Sing songs and what not. But in the afternoon, then, the lunch, everybody bring your own lunch, eh. So, they go to the park. So it was quite hard. Now we have thousand children.

END OF INTERVIEW.

Tape No. 2-23-2-77

ORAL HISTORY INTERVIEW

with

Katherine Maunakea (KM)

September 2, 1977

Nanakuli, Oahu, Hawaii

BY: June Gutmanis (JG)

JG: This is an interview with Katherine Maunakea at her home on Haleakala Avenue, Nanakuli.

Okay, the last time we talked, we got you up to being a young woman. You just got married, I think. I didn't ask you where you met your husband, I don't believe.

KM: Oh, like a good girl I used to go to church. So I met him at church. It was a good place to meet a guy. Then, when you repeat your vows, it's forever, and ever, and ever.

(Laughter)

JG: Seems like you've got a very good husband.

KM: Well, he was good to me. That's one thing. 'Course everybody has their ups and downs.

JG: Normal.

KM: Normal. Got to kiss and make up, you know. That's where the fun is.

(Laughter)

JG: How many children did you have?

KM: Five.

JG: How many children did you have when you moved out here?

KM: Well, that's cute. I had three. I had just one, let's see, one girl and two boys. And that was Mana, he was the youngest. He was just past one year when we moved here. He was born in June, the year before we moved here in July. I had a very young baby. And the worst of it, you know, at that time our water system was something. Like a desert we were living in, 'cause every place was kiawe, over there. We were the only ones here. I think about within a week or so after she (neighbor)

moved here, across the street. She lived in a little tent over there, way back of her lot and we lived in a tent over here. Of course, her husband built a little house for her. Just enough, kitchen, one big room. 'Course the sanitary facilities, you couldn't dream of that because there was no water. We had no choice.

JG: Did her husband work in town?

KM: Yes, he was the City and County. He worked on the road, you know, way away most of the day.

JG: What about your husband?

KM: Oh, he was a fireman.

JG: Here in Nanakuli?

KM: No, we didn't have a fire station here. The only fire station close to here was Waipahu. And that was quite new. They used to have a fire station, but only on the plantation. You know, only for the plantation area. So they needed a fire station, so they had him. 'Course he was working at Waikiki. He had to leave here about two hours (before work started) to make sure he gets there (on time).

JG: At that time, were they working 24 hours on?

KM: Uh huh. Twenty-four hours on, 24 hours off. He was to start at 6 (a.m.), and the next day he'd leave (the fire station) 6 (a.m.),too.

JG: You mean morning?

KM: Uh huh.

JG: Now, when you came out here, how did you get your water?

KM: Oh, we depended on the pipes that was here. But then the water would come on a certain time, then go off. The system was pretty bad. You know, what they pumped there was mostly salt water. But most of it was salty. Half salt, half water.

JG: Brackish.

KM: Brackish. Oh, it was terrible. It's a good thing my husband was a fireman. He'd bring home large milk cartons. You know, those old fashioned milk cans.

JG: Right.

KM: The big ones.

JG: Twenty-five gallons?

KM: That's what we had, because my baby would get sick. Oh, I couldn't even drink it. Make tea, just as bad. You drinking salt. It's a little brown. It had a funny taste. The water has a funny taste, because it's salt. And you trying to make tea and put sugar in it. Combination, salt and sugar.

(Laughter)

KM: Oh, so we used that water for washing and, of course, for bathing it was all right. I wonder how can the plants survive with that salt water.

So what really happened, we had for years, always this water system. No matter who--of course, this was politician--all the politicians promised, "When we get elected, we'll give you water, Nanakuli." Oh, it seems that our water came from Waianae. Mr. Fricke was in control of that water, because that used to irrigate his cane. The water we got here was pumped right from his own pump, but then there was no water to pump up, I suppose, so he agree afterwards that he would supply water after he had his own.

JG: Now, you said that the water would go off. Is that because the lines broke down?

KM: No, there was not enough water pumped in that tank to supply those of us here. Now we were sort of scattered. Some was here, down the beach, and some was way up on the hill. Those who were up on the hill were the most unfortunate, 'cause the grade, you know. In the lowland, we take all the water.

JG: Were they rationing water at that time, or was it just the pressure?

KM: After a while, they have to. When we had water, those folks way down the beach, on the beach lots, coming into Nanakuli,didn't have water.

JG: In other words, in certain sections they'd get it.

KM: Yeah. So what they did, they did a section. Maybe 2 o'clock it would be here, and then the higher land, then the lower land. What happened is that if they open the valve and let everybody have water, 9 out of 10, they won't have a drop. 'Cause we'd be taking it. So they had to open that valve every half hour or every hour. So if you're not home by 2 o'clock, you don't have water.

JG: Now, did they actually shut it off someplace?

KM: Yeah, they had valves.

JG: They didn't leave it up to your honor?

KM: No. No.

JG: What about electricity? Did you have electricity when you moved out here?

KM: No. I lived here about eight or nine years before we ever had electric.

JG: What year was it you came to Nanakuli?

KM: Oh, 1930. 1931. We had the place 1930, but we moved here in 1931. That's when Mana was about a year.

JG: When you moved out here, how did you choose this, or was the land just assigned to you?

KM: Well, it seems to me that at that time, we were in the second drawing. The first drawing was closed so they (Hawaiian Homes Commission) awarded all those who applied, who wanted to live on the land, and then they closed it. And again, when they had more (land or money), they had another open. My husband applied. And how they picked it, they picked it at random, you know, names, and his was chosen. At first, I thought, oh, how far from everything. I looked at that place and, and my Dad said, "No, it's good land. Get store not too far."

We had a store here, and, of course, there was no stores after Waipahu to Nanakuli; no stores over here. Sam Yuan wasn't there. The only store was Mioi Store, down where Nakatani is.

JG: How much of a store was that?

KM: Well, it was quite good because it had everything like a old Japanese store, or any of those merchandise. They had, oh, rice and staples.

JG: Did they have any dry goods?

KM: Little butcher. Oh, yeah, they even had dry goods. Like that store make me think of that one in Hana that has everything. I think that's, well, it was similar. They even had a little restaurant on the side, and later they turn it into a bar. That's where the, oh, personnel from Lualualei were invited to on December 6, on a Saturday.

JG: When they opened the bar...

KM: Yeah, for the military men, because there were those men up at Lualualei. On December (December 7, 1941), what was that date?

JG: The 7th?

KM: The 7th came, all these guys were in the night before.

JG: On a Sunday morning already?

KM: Yeah, already. They didn't expect anything.

JG: Celebrating. When you came out here, then you were staying here by yourself one 24 hours when your husband was off working?

KM: I was fortunate. My brother was one of the first to work up at Lualualei. It wasn't as it is now, but it was in the process of landscaping, and the ammunition depot was mapped. That actually was owned by the Hawaiian Homes. They changed it to...

JG: That was Homestead?

KM: That was Homestead land, that was Hawaiian Homestead land. But along the line, I don't know how they got it exchanged, you know, different governor, I guess. And I guess the need for space for ammunition. You know, that's kind of a thing. And well, it gave people out here jobs, too. 'Course, this was such a barren land. Just nothing but kiawe, so dry.

JG: Did they give a certain preference to people in this area when they were hiring up there?

KM: They did. They had quite a few people living here that had a job up there. And it was good pay, too, because jobs was one of the hardest things to get. It seems that I was one among a dozen others that was fortunate to have their menfolks with a steady job. You know, most of them was without a job, or later on, they had a relief like the welfare.

In the 1930's we had that drawback in jobs, no jobs. So the relief was pretty tough. Lots of them had to go down the beach. Throw net, and I must say that the fishing was very good along the beach. Here to Maile to Kaena Point was good, 'cause my husband worked 24 hours on, home 24, so whenever he can, he take his net and we'd all go down and go fishing. He was a good fisherman. So was my dad.

I was fortunate to stay here with my dad. My dad encouraged it, 'cause I had been sick. I had a nervous breakdown and the doctor advised that I should get out in the country, not stay in town. So when Dad saw the place, he said he would come and stay down here. So we made a loan. Can you imagine the loan at that time? Only 250 (dollars). You couldn't get more from the Hawaiian Homes.

JG: Now that was for building your house?

KM: For building the house.

JG: Two hundred and fifty dollars?

KM: Two hundred fifty dollars. It was hard to make payments but we built a house, believe it or not. Of course, that's not for carpenters and all the like, and no union, no. No restrictions. But my husband built a house for us and he pay $25 a month. Till we got it paid. Some months was hard.

JG: When you build out here, was there any zoning at that time?

KM: I don't recall hearing of any zoning.

JG: Did you have to go down and get a building permit?

KM: Oh, yes. The Hawaiian Homesteads tell you what to do.

JG: You went to the Hawaiian Homes, or to the City and County building department?

KM: No, he did that, I think, through the Hawaiian Homes. He had to go to their building department, I'm sure of that.

JG: At that time, was Hawaiian Homes lending you the money for the house?

KM: Yes. Uh huh.

JG: So it wasn't so bad...

KM: It wasn't so bad. When I think of that time, 1930, 1931; hoo, and to think now, 250. I guess can buy 10 boards, I don't know.

(Laughter)

JG: Yeah, plywood's $15 to $25 a sheet.

KM: A sheet. Oh boy...

JG: And if you had 20 sheets of plywood.

KM: That's it all set up for a house. Trying to figure between that time and now, oh $25,000. Oh, plenty money. And to some people, you know, 25,000 (dollars) is just a drop in the bucket. You know, it's aching now, because I think never in my whole life...

JG: It's what?

KM: It's aching now, you know (because) I never paid $200 for any house that I lived in. Too much money. Yet it's not bad. Everything was so nice.

JG: Were there restrictions at that time on how long you could live out here in a camp, because you and the neighbor both were living in a tent at first.

KM: Oh, just for a little while. I wasn't. Dad did. He didn't think that we should move down here with our things and because Mana was just a baby. And I wasn't too well, so, just had a nervous breakdown, I couldn't gain weight, didn't care to eat.

JG: You were kind of run down?

KM: I was very run down. Only 95 pounds.

JG: Oh, my God.

KM: Look at me now. (Laughs) That's not so cute, but I'm healthy and happy.

JG: Were you in the hospital?

KM: No, but I'd been going to the doctor and he said, well, "Your resistance is poor." And no matter what I ate, I did not gain.

JG: Had you been working as well as taking care of the children?

KM: I think maybe because one hand, you know. I think of the children and I try to do so many things that at night I'd be just exhausted. And in the morning when I'd try to get up and get the children fed and all that, take care the house. I was so particular about the house. I never use mop, stick. Always on the floor, mop with my hand. And after the children came, whee, I wasn't gonna give up. My husband's friends used to tease him, "How come you let your wife mop with her hands?"

"Oh, you know Maunakea's wife, she mop the floor with her hands." I'd say that way you clean better, get every corner. And so they used to rib him. "How come you let your wife do that?"

"She like to," he'd say.

JG: Was your husband a fireman when you first married him?

KM: No, he was off a boat. He was always sailing after he left Kamehameha School. His mother died when he was nine. Kind of sad. And the father brought him up similar to mine. From one auntie to the other auntie. From one uncle to the other uncle. Well, anyway, he was working on a ship, and he comes in and he goes out. But, after he met me, he didn't want to go out. He wanted to stay on land, so he wanted to get a permanent job. I wasn't going to marry a sailor who has a girl in every port. (Laughs) That was the saying, you know. A sailor gets a girl in every port.

Well, anyway, he decided to stay, so he got a job with--a contractor, and he worked for a while, driving trucks. Then, when our first child came, just after that baby was one year old, well, he applied ahead of time for the fire department, and so he got the fire department job. Just before a year.

JG: How did you feel about the fire department job?

KM: Oh, he liked it because it was 24 hours on, 24 hours off.

JG: How did you feel about it?

KM: Well, to me it was a job, you know. 'Course, we hear the people say,

"Do you know what he do the other 24 hours?"

JG: How long after he applied for this did he get it?

KM: Oh, not too long. In fact, he was doing all the maneuvering, you know, he did all of that. All I would do is take care of the house. But he moved from one station to the other. We used to go to Waikiki and then he'd be stationed in Kalihi fire station. Then he was at Kalihi quite awhile and then he applied for Waipahu, 'cause it was going to be nearer to home. But the problem was they would like him to go around to different fire stations.

JG: When you first built a house here, how big a house did you build?

KM: Oh, that was cute. We had four 20 by 20 rooms.

JG: For $250.

KM: Two hundred and fifty; 20 (feet) by 20 (feet). So, the kitchen was 10 feet, parlor was 10 feet, the two bedrooms was 10 feet each. So it was a square.

JG: And you had an outhouse?

KM: Oh, you got to get an outhouse, I should say.

JG: How long before you got electricity?

KM: After eight years.

JG: 1939 about?

KM: Uh huh.

JG: Just before the second World War. Was that brought out as part of the Lualualei development?

KM: I don't know about that. But Lualualei was already in existence when we moved here. And my brother had been working there. That's the reason more so we wanted to move, 'cause he was here. And my dad, well, since he was living down in one of the bunkhouses, so he said, "Well, when you bring the lumber here somebody got to stay here." So dad and him lived here, just canvas over a pile of boards. So that every weekend, when hubby's day off, he'd come down and help. But whenever we leave Honolulu about 4:30 or 5:00, I tell you that drive was something. Just like I been, oh, working so hard in the fields. Only help cook and take care of the kids.

JG: What kind of car were you driving at that time?

KM: Oh, we had a Studie.

JG: A Studebaker?

KM: Yeah, Our car was all right because it was a sedan, and so when we bought lumber and all that kind of stuff, we had to borrow somebody else's trailer. They brought the lumber down here, but little things that we have to do.

Well, the first thing was to get Dad and a place for them to sleep. We put 2-by-4s so they had a place to sleep. And just about that time, the lady across, Lovey, next door, they started to build her house, so Dad got quite acquainted. Looking on so he wouldn't eat alone, he would go over there. She'd call, "Come on, have something." 'Cause there was always coffee, and he didn't eat anything else, just coffee and crackers. And we make sure that we come down at least once a week. Well, we had a friend who's gone to rest now, he was a carpenter (Roger Kekuewa), an old Hawaiian fellow. He promised to come and help with the house. So we waited on a Saturday night, or early Friday morning to bring him down. He put up the foundation.

JG: So you had some professional help?

KM: Yeah. The friend and, of course, Dad and my husband, too. Well, was his profession. "You cut over here, and you cut over there," and so forth. Nail 'em up. And when we moved down, 'cause we didn't want to pay another month's rent, 'cause that was $140, I think, or $130.

JG: You paid that much rent? In 1930?

KM: Yeah, 1930. Maybe less. I can't recall.

JG: Where were you living at that time?

KM: Kalihi.

JG: Oh, my goodness.

KM: And it could be less because it was right near the Kalihi store, not too far from everything. And it was a new house. No, it was not new but they had remodeled it and painted it, so I guess we had to pay the difference.

JG: What kind of salary was your husband making at that time?

KM: At that time was a hundred, almost $200 so wasn't too bad.

JG: So most of it was going into rent?

KM: Yeah, that's the reason we didn't want it. Well, he had borrowed some monies. When another baby came, we were paying that out from his salary. Kind of hard to, so I know how it is. So anyway, Dad encourage him.

"I'll go down stay and do what I can," he said. So Chapie came to stay with Dad, my brother. He lives here now. He's retired. Both Dad and Brother help each other. Brother worked at Lualualei, so it wasn't too bad. 'Course that job supplied them with their wine over the weekend. You got to have some relaxations, especially when you're so far from town. I should say. But we had this Japanese store, as I say, near, and it had liquor, and of course, Waianae had liquor, too. There was no bus, only one or two taxis.

JG: But this was the only store between here and Waianae?

KM: Waianae. There's only one right here. Maile didn't even have any store.

JB: And how many stores were there in Waianae?

KM: Lau Tang was one of the biggest. Lau Tang is still there. The plantation store, the butcher store. I think there was only about three totally.

JG: Could you buy from the plantation store?

KM: Oh, yes, you can.

JG: No problem?

KM: No problem. The meats were good because it was fresh from McCandless' Ranch. The meat was good. Oh, you get soup bones, why, enough for your biggest pot. Oh boy, my dad used to love that. Used to get a dollar's worth, oh boy, last how many days. Three or four days, and it's just boiling, and boiling and boiling. Boil the meat, all fall off, you know. The marrow is something that he loved. Oh, he just loved that marrow from the bone. Then, now if I wanted to put vegetables, I make sure take some from it (other pot), put in another pot. And put my carrots and potatoes, just like stew. It ends up like stew, because the meat's all fallen. I'm only taking the meat, and there's so much meat. And what was not good about it, no refrigerating, no. Just blocks of ice if you wanted to keep some fish or something, some butter or just ice water.

JG: Where did you get the ice from?

KM: From Nakatani. Mioi Store, or most time hubby brings home from work.

JG: Did they make it, or bring it out from town?

KM: I think somebody, train, remember, the train.

JG: Oh, that's right, the train.

KM: The train used to come by and they stop there. And right here was a station at the end of Haleakala (Avenue), just about oh, from here to that, over there, the entrance to the driveway, my driveway.

JG: About 20...

KM: About 20 feet, 30 feet. There was a little house there where you wait for the train to go back to Honolulu, or go back this way. The train always went home to town at 2 o'clock, so if you came down and you stop here, they go over that side. It reaches here in the morning about 9 or 10. So you can drop here and let 'em go on, but you better watch your time. You could hear it returning. I know sometimes I come on the train, and I want to go back on the 2 o'clock. All right, when he comes down by Nakatani; you (know)--you can hear that train with it's whistle, "Hey, hurry up." Oh, we'd hurry up and get down the road and get the train back to town.

JG: How much did it cost to go to town?

KM: Oh, 25 cents, I think it was. I even forget how much.

JG: One way?

KM: One way. Not too much, not more than half a dollar. I don't recall paying half a dollar. Very small. And what used to make me sick is that rocking back and forth. By the time you got out in Honolulu, you'd think you were still rocking. Rocking and rocking used to make me sick. A friend said, "When you go, take some round crackers. And you chew it, you don't feel like you're rocking too much." I don't know much about that. I don't recall taking any crackers, but that's what they did when I rode a boat. Take crackers and chew on it so you don't feel seasick.

JG: Once you moved out here, did you ride the train often?

KM: No. Not too often. But often enough. The kids just love it. We used to go to Honouliuli. Well, I had this sister that now lives in my daughter's house in Nanakuli. She was married and they own a place right there in Honouliuli, not too far from the ranch. And near the water, the clams, and the crabs, not too far we used to get. Fresh, crabs. Was good. Was good. "Well, come down. Come in the morning. And go crabbing." Then my husband gets off at six. He'd come down, pick us up and come home. 'Course we always had supper there first. Take all the crabs, come back again.

JG: Were there any churches out here?

KM: Let's see, when it comes to churches, our first Protestant church started here was by a few women, Mrs. Nancy Aki, Mrs. Apoi, the Apelas, and oh, a half a dozen or so more. They would gather all these

little children in a car on Sundays and drag them off after two hours or so.

JG: Separate churches?

KM: No church. The first church was underneath a kiawe tree. They gathered there and started what they call lulu. It means your offering, and so they started a building fund. And then they applied for a church. And that's how we got our Protestant church. Started by this collection and donation. Now we got a big church. The Catholic church was done the same way. They would gather at a certain house, the Akana's. Yeah, Mrs. Nahulu. Mother and Dad and a few others helped start the Catholic church.

JG: What was the name?

KM: Akana.

No. Mrs. Nahulu. She was a Akana. She married a Nahulu. Mrs. Nahulu's father and mother was a homesteader. Mrs. Nahulu's mother was Akana. And in the book Waianae, it tells the story about them.

JG: Maybe that's why the name is familiar.

KM: Yeah, when you read, tells about him building their house. Go to work, come back, and build house. And then you also read the story about the Hawaiian boy who graduate from the University (of Hawaii), how he got his education by buying this land out here, raising pigs. And he sold his pigs and that's how he has money to educate himself.

JG: Were you active in one of the churches?

KM: No. How I became active is that we didn't have a school. And I always like to work with my hand, like sewing and cooking and, because I had the small ones (KM's children) I took to sewing, do my own sewing. Oh, you should see the first machine I had, Wheeler and Wilson.

JG: That was a treadle?

KM: One of the treadle. You pump and pump. It was an old fashion one. (Laughs) Hubby got that for me. I wanted one so bad. He went to an auction. And this auctioneer, official, had lots of things from one of (the) homes in Waikiki.

JG: Who at Waikiki?

KM: A princess, not Liliuokalani, not Kapiolani or Kawananakoa. I think it was Kawananakoa 'cause I got a comb that was once hers, and a red dress. I don't know from who that one was from. It was velvet. He (KM's husband) bought it. We were just married a year. And I wanted that machine so bad. At first, they had it auctioned for $5. Nobody took

it. It came down to $1. "One dollar." Hubby paid $1 for that machine. And I had it ever so long. No need electric. I used it till that thing couldn't run any more. Of course, it wouldn't be repaired. There were no parts. (Laughs)

JG: When did you learn to sew?

KM: Well, in boarding school.

JG: So you knew what you were doing when you got your sewing machine?

KM: Yeah. Then mother had one, too. I used hers sometime, when I went home. Kerosene light is all. You hang up the kerosene lantern over here, near the sewing machine, then you get your regular light over head. And you sew at night. I tell you, it's a funny thing when we first moved. These houses, there were no doors. And I wasn't going to move to Nanakuli with no doors. And no windows. So what he (KM's husband) did, before the screen came in, he just make shutters. Shutter at night, and just leave a little air in. When I moved here, it was just one whole room.

Hubby was starting to put up the partition. It was going be the kitchen, what was going be the bedrooms and the living room. 'Course, (what became) the living room later on was a bedroom; when we had to sleep we just moved everything and spread the mattress down. There was a good feeling after Hubby went to work. Just Dad. You're so tired, you fall alseep but awaken at night. So quiet, you hear scratching or something like that. You listen. Oh, no, that's only the trees. Too near the house, so when the wind blows again, you hear that squeaking. No wind (but) there was squeaking, so then you start imagining. Oh, no. I'd get up and walk around, see. If the doors were unlock or what. At that time, when water was so important, we used to fill all the pans, any kind of pans and pots and our large crock for our poi; we fill it with water. Yes, we always had poi. But this time, we soaked this crock. There was no poi in it because we were going to town next day to buy poi. We just about out, but. That night, I heard so much noise. All of a sudden, something was breaking. We looked out there in the dark with a flashlight. Oh my goodness, what was looking at us? Big eyes. There was cows. They came to drink water. Oh, and they hit my crock and it made such a big noise. My crock! I paid $7 for that crock. Oh, I wanted to cry. My dad went out, and good thing he knew just where the stones were, and hit them with it. The cows just roam around the area, and naturally they want water. At one time this was just like a pastureland for them. And where the water was is where they would go. At night. 'Cause Dad would shoo them away if they came in the day.

JG: Where were these cattle from?

KM: He (father) says they were from Holt, I don't know what Holt. He just let'em loose. 'Cause this area was barren land; as I say, they go any place. Oh boy, we always stayed near the house.

JG: When you moved out here, what was the community like? Was there any problems with the kids and stuff?

KM: No problem, no problem at all other than the cows. You can go down the beach and nobody steals anything. I guess like any community, it takes one to get into mischief. Then we had one. He was a little kolohi boy named Wright. I don't know where he is now, but, well, what he stole was something to eat. When anybody's not home, he look for anything in the icebox, whatever. He'd eat it. Not take anything else, you know... Just food. I can't blame him. The times were hard. In the early 1930's, till after the middle of the 1930's, then things started to change.

JG: Were there a lot of people at that time worked at Lualualei?

KM: Oh yeah.

JG: Did you have many military families living out here?

KM: There were. They lived up at Lualualei, 'cause they had an area for them. And Marines were moving in. They had a barracks, Marines and sailors. We had a restaurant in Nanakuli, so they used to come down. They improved it and improved it, and of course, prior to the War (World War II), the ships that come in, they get off on furlough, or whatever you call it, on pass. They'd (the military) come in buses, sometime on the train, for a picnic. Go swim. They came more for liquor, and rest. No more responsibilities so naturally they didn't have to go back early. They stayed all day. So our kids used to go swimming too. I think the oldest boy was about nine and Mana (KM's son) was only about six or so, so they got acquainted. They would pick up shell for them. The children would come home with cooked eggs and bread and baloney and whatever, given by the cook. The kids used to love that; the leftover food did good, too.

JG: You said you started to get involved in things because of the children.

KM: Well, you know, after being here for so long, the school was at Waianae. (Waianae School)

JG: Where is it now?

KM: Now. You know where the intermediate school is, right behind the old plantation road (in Waianae)?

JG: Yeah.

KM: That's where the school was. The only school.

JG: That was from kindergarten through high school?

KM: No high school. Just up to eighth grade.

JG: What were the kids in this area doing for high school?

KM: I don't know. I think they all went to Honolulu. They take the bus and go Honolulu. There was a school, but I'm sure it wasn't high school, just up to the eighth grade. It could have been ninth grade. I've forgotten about that. But the kids who lived here had to walk to Waianae. This was in the early 1930's.

JG: There was no bus?

KM: There was no bus. Finally, they put in a petition. Fricke (plantation manager) agreed to lend his working truck. He had the men who worked out in the field. The driver take these workers out in the field, drop them, then come back to Nanakuli, make a round, pick all the children up, take 'em to Waianae. You had to pay $3 a month, I think, for it. If you had three or four kids, you know how much; 3, 6, 9 (dollars). And jobs was so scarce, so hardly had any children to go (to school because families could not afford "bus" fare). Twenty, maybe. Maybe more. But some parents couldn't afford that. Children walked. I know this friend over here had two boys so they walk.

JG: That's what? Five, six miles?

KM: Seven miles to the school. And that's the reason this one parent here, Mrs. Bright, the kids just walk, because they had three in school, I think. One was at Kalakaua Intermediate (in Honolulu), and she had to provide that. That one stayed in town with one auntie, and live out in town. Sometimes to get to Maile, they had to walk back, because it rained. They got wet. No sense going to school, they (school officials) going to send them home anyway. But what did they (parents) do? Some take the children out from school and then send them off and on.

JG: This Fricke was...

KM: Manager of the Waianae Plantation. A very influential man. Very steady man, too. Big, oh, red-faced gentleman he was. Well, anyway, after they take the children to school, they would pick, now which one comes first? I think school gets through about 2:30 (p.m.), they bring the kids home and must be back at 3:30 (p.m.) to pick the men folks up at 4:00 from the fields. Oh, that was something. Hot days was plenty.

JG: What did families do with little kids that were just starting kindergarten?

KM: Some stayed home. Lots of them stayed home. That's the reason we had our school with two classrooms in 1935. In 1935, yes, I think that's the year because I became involved in extension and the school 'cause the Nanakuli School started the P. T. A. (Parents Teachers' Association) almost the same time.

The Homestead didn't come in existence until 1930. The Nanakuli (Hawaiian) Homesteads, a few people had been living on it, but nobody built and it was not designated before 1930 whether to use it as a Homestead. In 1935, about the same year that I got involved in the University (of Hawaii) Extension and school.

JG: Had it just started out here?

KM: Uh huh. The University Extension was here and there. It started at Waianae, naturally. Then when the Homestead started here, well, they try to get as many (people), and I got involved in that, because I used to have the children come over here and learn how to make jelly and what not. We used to go and pick guavas and come back...

JG: Now whose children were these that came over?

KM: Oh, the neighbors.

JG: You just kind of informally recruited them?

KM: Yeah, recruit. But my nephews that come down from town for the weekend, my sister's oldest boy, Charlie's and our children, we'd go pick guavas, and we'd come home and prepare the guavas.

JG: Where did you go to pick guavas?

KM: Kaneohe. My husband had a cousin down there. They would go and lay net and catch squid and all that. We'd go down there some weekend and take the kids too. We'd pick guavas while they go catch squid or whatever, lay net. And we'd come back with barrels and barrels, boxes and boxes of guavas. And sugar was cheap. We'd make jelly right outside on the old stove. We had that outside stove. Cook most anything. It was fun.

JG: Kerosene (stove)?

KM: No, wood. You just have to use two stones each end and put the pot on. Put a pot right on it and watch it.

JG: Did you have much trouble finding fuel? To burn?

KM: No. Kerosene was cheap. Wood was free. Kerosene was 10 cents a gallon. Later on was 25 (cents).

JG: You also had a kerosene stove?

KM: Yeah, I had a kerosene. We had a gas stove, but there was no gas. 'Cause I was used to cooking in Honolulu with gas. Out here I had to use kerosene, or cook outdoors. I had three or four burners, so not so bad, you know. But cooking outdoors is pain. My dad would always start a fire. And that's how we got rid of the stump of our kiawe trees.

When you cut down the kiawe tree you have the stump. Okay, you cook on this stump for awhile, then just about when it nears the ground, the fire is still burning underneath, you know, he covers it up, put water over it. Now mind you, it's not water from the tap. He gets dish water, or laundry water or whatever. He'd throw that, no wasting. That's how I learned to make charcoal. It was good charcoal, too.

JG: Oh, yeah, that's the same process.

KM: You cover up with dirt and sprinkle some water on it so the steam stays underneath and you make charcoal. So we always had charcoal. I had a charcoal iron and that's what I used for ironing. I think I used that for about five, six years. Towards the last I just couldn't carry,the darn thing was so heavy. I became sick then, but that charcoal iron was heavy. Later on I used it to pulehu my fish. My barbeque meat, just put a wire across, chicken wire, put the meat on it, hot dogs.

JG: How big was your iron?

KM: Ordinary one, kind of big. Just put it where the wind will blow, put my dried fish on it. Oh, the kids used to like hot dogs, so I put hot dogs on it. Was pulehu-ed. So you don't use it one way, you use it the other. See, when school started, it was in 1935 they were building [the annex]. And we had to come under (Waianae as an) annex.

JG: They were building an annex down here in Nanakuli?

KM: Up here. Yes, we expanded more than they ever did before. So they only had two classroom that could hole 30 one side, 30 another side. 'Course we had more than 30. I think we started out with 62 or 64 children, and one office that served as a lunch-counter or, what you call, medical? Anybody got sore, take 'em to the office. Anybody got naughty you take 'em to the office. Anybody got sick, you take 'em to the office. Lie down. There's a nursery. There's everything in that little office. The building still there, but they turned it the other way. We only had two teachers. And let's see, Mae Keaka used to teach here. She was a Hawaiian.

JG: Who was that?

KM: M-A-E. Keaka. She was at the high school at Waianae. She was a very talented person. Then we had James Lee, Chinese. He was the principal at Waianae school. He started our school. And lunches you had to bring from home. That's when you see the kids with their poi, their sardines, and their opae. Think nothing of it, kids just brought their whatever they had and sat down and ate.

I tell you you should see the condition of the grounds (around 1935). So much kiawe. You know, they bulldozed it. And there was white coral and kiawe stick. The kids had to go every day and pick all the kukus

from section to section, because when they (workers) bulldoze it, (the kids had to) take the thorns out. And tried to make a yard out of it. And then first thing you know, it was too small. Keep adding and adding. And they're still adding. Part of the children's going down to that school (the annex), and part of it's going up before the high school (Nanakuli High School). Now, of course, we're sassy. We have a high school. But that was a long way, over 20 years before we got. One of our best principals was Mr. [Kazuo] Ikeda and Mr. Manu Kwan. Mr. Kwan stayed two years, or three years. I've almost forgotten what his first name was. He (Mr. Ikeda) stayed almost 10 years.

JG: What kind of things were you doing? Was the U.E.(University Extension) club part of this Extension, or was...

KM: University Extension agents would come and give you farm ideas, give you recipes. And jelly-making was one of them. And then baking and all that. Later on when we had electric, that was a blessing 'cause everybody had an oven, see. But trying to make a cake in the kerosene stove was a challenge. Nobody was supposed to run around and jump around, or the cake gets flat. (Laughs) Oh, that was good. So you wonder now why everybody wants to go to the bakery and get a cake for a birthday. Oh, boy. Those days was a challenge to make a cake.

JG: When you first come up here, were there many luaus and things like that?

KM: An average. You know, usually when they (parents) have a young one, when he's one year, they usually have a luau, but it would be a family thing, anyway. But it seems to me, after the War, everybody want to make a luau. Well, of course, they had the pig. Your biggest item is the pig, usually, and naturally the poi. Fish, you go out and catch your own and limu you catch your own. All other things you have to get. Nowdays, with the freezer, you have so much advantage.

JG: When did you start building on to the old house?

KM: That's a good question. I think we were here over 10 years before we started to expand. And we needed lots of rooms. Just before the War. That's right, 'cause my husband got sick and before he got sick he had a (non-job related) accident. The wood-alcohol burned his back, so while he was out sick, and he did not go to work. Then he did get well and went back to work. His back was giving him trouble. Anyway, in the late 1930's, I think, before the War, well, we started to enlarge, and we had three bedrooms, plus the kitchen, dining room. We had some neighbors who lived next to us, they moved away to the Big Island, 'cause they had some land there. He (neighbor) gave us his lumber and that's how we extended the kitchen. It's supposed to have been a lanai, you know, where you want to stretch your nets and all that, but every time we ate we would take our plates in the back, so we decided just to enclose it for kitchen, make a small sewing room or a storeroom. So since we got the lumber, we had pretty big, 12 by 24 (feet room). So we had the sink at one side, and the long table in the back,

so that's the reason I sewed at the extra end. 'Cause it was long. One of my friends said, "Everytime I come to visit, you get another room."

Now when my son come back, he going to say, "Oh, Ma, you got a new house."

(Next couple of sentences inaudible. Tape problems.)

JG: When did you decide on putting up this house?

KM: Oh well, when the loans came in existence. My home was falling apart after 40 years. The roof was leaking and maybe only one room or two rooms was not leaking. 'Cause, you see, I had (roofing) paper. Naturally the wind blows and then the rain comes in. Once in a while, when there's this crazy wind (as we call it), it will take some of the roofing paper off, so that creates a problem. I didn't have help to repair it.

JG: In deciding to build this house, how did you go about choosing the plans?

KM: Hawaiian Homes had two to three plans we could select. We were asked what color (paint) the exterior and the interior and so forth. You had choice. And I didn't want a dark color. Although I could have had a dark color, but I thought brown would be nice, you know, light brown with some yellow on it. That's what we chose. But inside, I didn't know what. I thought probably going to make a lighter color, some light color like yellow or greenish. Well, pastel anyway. But they painted the whole interior all white. Cost more work to keep clean but still it's all right. It looks neat.

JG: What about if you want to add onto a house? Can you do that through Hawaiian Homes?

KM: You can. In that case, you have to have an estimate as to how much. You know, what you like to do and get an estimate, maybe not a thousand. The reason for that so that they know. They keep within the tax laws. Like here, I chose this here plan, not the adjoining garage, not adjoined to the house, because they said I could enlarge it (the house).

Only, the sad thing about this house, everything's okay except the architect who drew the plans did not foresee that the roof is shorter than the porch. I feel sad every time it rains. This porch, when it rains the water will be right on the porch. Now, if I was coming home on an evening when dark and raining, I want to put the light on, or trying to open the door and I got groceries in my hand, or whatever, I cannot put it down and try to open the door because it's raining and my shoes is getting wet. I'm big so that when I try to find the keyhole,

my okole would be in the rain and I would be wet. I told that to him, Mr. Phillips, I said, "Oh, we have a saying for this beautiful house, and I'm very satisfied, but when the heavens weep, I want to weep, too." Mr. Phillips asked, "How is that?" [I replied,] "Well, the Hawaiians say, 'When the heavens weep, the earth lives.' But I want to cry because I cannot open my door with a key 'cause I'm getting wet." They said, "That's easy, you only need to put in an extension." "Do I need a permit?" "No, you don't need a permit."

So I went to the Hawaiian Homes Office and they tell me I got to have an estimator. You know how much to put a lean-over eave over here? Six thousand dollars. No fooling. I got the figures from one building company.

JG: Hey, lady, I'll come and do it for you for a lot less than that.

KM: But I ask the builder of this house, this one who built it, I told him, "You give me an estimate, because it's your folks' fault to build a place like this without a (roof) overlap." It's so sad, no overlap so far.

This fellow say, "We'll come and make the overlap. End of August 1977, we'll let you know." But they had a strike. They were on a strike so how can they make that overlap?

JG: What are you going to use for the side? Are you going to cover this over...

KM: No, I just want the overlap go over the garage. Over this garage a bit so that when we want to go in the house without getting wet...as I say, if I'm going to try to unlock my door, I'm bending down, my rump will be in the rain. I try to find the keyhole in the dark, but I getting wet. My slippers will be all wet, too. And the things I have in my hand, I got to put it down, it'll get wet, too.

JG: Gets messy.

KM: It will get messy is right. I want to extend this porch to meet the other porch. See the other porch?

JG: Yeah. The back one.

KM: If I want to go to my bedroom only, I have to go in the rain and go way over that end and come back again. To enter to my porch. If it's a nice day, it's okay.

JG: Yeah, that would be nice.

KM: I would like to have that. I told 'em, "Gee, I would love a Hawaiian porch. I want to extend that (short) porch to this (other) porch to make one long porch." I said, "Why didn't you do that? I would be glad to pay the extra." So far, four months passed. They were coming the end of August 1977.

JG: They better hurry, 'cause that was yesterday. When did you first get started with the U.E. club?

KM: 1935. 1934, but I really get involved in 1935.

JG: What sort of things were they doing at that time?

KM: Oh, essential things. You know, homemaking, that's what they call "how to stretch your dollar." You know, things were hard, jobs were hard to get. But they encourage planting bananas and papayas. And I tell you, we used to eat a lot of papaya. With the water shortage, you see, when we wash dishes, you wash in one pan and then you rinse in the other pan, the dishwater just goes to the plants. Bananas and papayas grew really beautiful. Oh, the papayas were sweet.

Sewing, budgeting was good.

JG: You got involved in some children's activities?

KM: Oh, yes. When it came to children, well, they had games, but not too much children's activities. Only homemaking, most, you know, how to do few things like baking and cooking, how to budget.

JG: You were involved in the first Summer Fun (program of children's activities sponsored by the City and County of Honolulu) or something?

KM: Oh yeah, the Summer Fun. We didn't have no Parks and Rec (Recreation) director because not enough children. But we did start a Summer Fun Program. I was told if you can get 50 children in the Summer Program, a volunteer may be hired. So Mrs. Mori recommended that. I saw her lately; she's retired now. That's one of the saddest parts. There was no director for our park. And to meet the qualifications of a park director, you have to be two years in college. And in this case I was a volunteer, I was helping with a children program. That's why I was recommended. Children of all age, so you have to plan. If you're playing with three year olds, you play three year old games. If they're 10 year old, you play baseball.

JG: You were recommended on the basis of what you were already doing?

KM: Yes. So I volunteered. And there were several of us who volunteered. George Soon, for that matter, was a volunteer. He did a good job,

because he took over the boys, where they played football, volleyball, besides crafts. We didn't have lights at night, so naturally we couldn't go down to the park in the evenings.

JG: You started out, you were not being paid?

KM: No, no, not being paid. How many years we just volunteered till later. I volunteered for Girl Scouts, even Boy Scouts, 'cause my boys were Boy Scouts. And then 4-H afterwards, and then teenagers. Then teenagers, so the teenage go down to the park. My husband was very helpful. He would take me. He went to camps, he'd take us. He'd take his vacation, or take leave, and he'd go. We'd go up in the mountains and camp.

JG: You went camping just on your own? You didn't go as part of, like going to the church camp up Mokuleia?

KM: No, no. This was Girl Scout movement. I took over when my friend Mrs. Mary Gomes, she was a house-mother somewhere at Queen's Hospital. She started the Girl Scout here and I helped her. When War came, I took it over 'cause she was busy. But she was a very good person. My daughter was under her. I relieved her the second year. And then my daughter, Katherine, took it over. Then she left to go to the Mainland; it kind of dropped off. I got away from it. 'Cause I need to relax. All my children were out of school. She was the one who had time.

JG: She graduated?

KM: She graduated, so there was no need for me to continue, but if they needed any help, I would help.

JG: How did you get started with things like lauhala and teaching Hawaiian language to kids?

KM: 'Cause, it was people asking what's this word mean and what's that Hawaiian word. So you figure you just as well keep on. When you work with Girl Scouts, you devote yourself to crafts and Hawaiian things. I did some of Hawaiiana because I had Hawaiian children in every group I led. So learned ceramics and organizing youth groups. You give a workshop, so you think, what could be played at a certain age level. Hawaiian games were fun. I like to work with children, but adults are something else. You play with adults, assuming you are playing a children's game, you go down to their level, and we have fun. You forget yourself that you're an adult in that certain game. It's almost like acting.

JG: Where were these workshops being put on that you helped with?

KM: At the Recreation Department, they give the workshop to help the leaders.

JG: In town?

KM: Yes, in town. And the principal of our school was very good and helpful. Ross Bachman is his name. He thought that I should take the workshop. He would be glad to pay it (i.e., pay for an assistant to KM) out of his own pocket so I could get some training. Since my husband said, no, he don't mind paying, they agreed one year he'd pay half and my husband pay the other half. I thought it was nice, because then you get somebody with experience to back me up at the workshop.

I took up Hawaiian games, and songs, chants at the Bishop Museum. Another time we had it at the Academy of Arts. Then at Ala Moana Park. That's when I made a poem song; it's called "Ala Moana Paka." Because I enjoyed the workshops, working with people. We join with the family at picnics, you know, plan for recreation and outings. I got to know quite a few people in the Recreation Department because of music. I love music and group singing and we have composers in our family. Maybe that's how I became one. I have composed quite a few songs, I like children's songs, action songs.

END OF SIDE ONE

SIDE TWO

JG: Now, how many years were you working with Recreation?

KM: Did volunteer and then I got paid. Up to about 1950, 1952, 1958, 1959.

JG: You started in the 1930's? In the 1940's doing that?

KM: 1949.

JG: So about 10 years of that?

KM: Just about that. The (second World) War came, I just relaxed. No place to go. There's only one movie house in Nanakuli.

JG: You had a movie house in Waianae?

KM: Yes, and one in Nanakuli, too.

JG: When was that?

KM: Oh, after the War, I think it was. Jimmy Aki's mother and father opened a place there. And then our first Post Office opened. We had one on the Homestead. Mr. and Mrs. David Mahelona, they were Homesteaders, they set aside the front area of their store across the Nanakuli park; an area for any Homesteader to have a business. They had a store for awhile.

And then another little store along in the 1940's. This other fireman, Aiona, he opened a poi shop.

JG: Where did he get his poi from?

KM: Oh, he get it from the Honolulu Poi Shop.

JG: Downtown?

KM: Yes, get it from town. He was a fireman, so people used to order poi from him because he deliver it regularly.

JG: He'd bring it out every other day when he came home?

KM: Well, twice a week he'd have poi. So people used to go down and buy poi from him. Mahelona Store opened an ice cream parlor later. They even had a bar there before, but he had to have special permission 'cause he was running it on Homestead land.

JG: But they let him have it?

KM: Yes, they let him have it for a while. Later, I don't know who came in. They changed the policy. So he opened one right on the highway, right in the corner about a block from this road (on) Haleakala now. Just that little house in front. It's still there.

JG: But that was not Homestead land?

KM: No, that was not a Homestead. It's just about a block away from the Homestead. You should look at it. That was a bar. Otherwise, they would have to go out to Nakatani (Store). Meanwhile, Nakatani came into existence after the War.

JG: But there was that other place where Mr. Nakatani is now?

KM: Mr. Mioi used to own it. But he was not a citizen so they thought he had something to do with inviting all the (Japanese government) official when we were hit on December 7, 1941. And so he got locked up. All the (Japanese) non-citizens were all taken in. They were interned. So there was no store for awhile, until Nakatani took it over in late 1941 or 1942. I think he (Mioi) went back to Japan. Later, he sold it out to Nakatani and that's how Nakatani got it and have really made our Nanakuli a nice big store.

JG: How did you get started in <u>hala</u>, weaving <u>lauhala</u>?

KM: Well, every now and then, in the Recreation, they would say, "We need somebody to do this. Oh, we need somebody to do that." They need <u>lauhala</u> weavers. I remember watching my sister Elizabeth and some friends work on <u>lauhala</u>. The year 1959, when my husband died, I started to get interested.

JG: How old were you when your husband died?

KM: I've forgotten. Let's see. Well, he died in 1959. In 1960, well, I was left with not too much income, you know, and it was difficult. There was property tax to pay, and this to pay, and I couldn't get any of his pension till later. You see, the law requires that if property or your estate or whatever you inherit, if it's over $2000 value, you got to have a lawyer.

JG: You have to have an administrator?

KM: Had to have a lawyer. Yes, administrator, whatever. And so my husband was a fireman, so naturally his insurance was more than $2000; $5000 I would say. And it took almost a whole year before the money was turned over to me. What they had to do, they just gave me so much every month, which is $55. I think it was hard.

JG: In 1960, that wasn't very much money.

KM: Good thing I didn't have to pay rent, but there's light and water and food.

JG: By that time you'd paid off all of your bills?

KM: I had to work part time. All the children was married. They helped.

JG: How were they when you first came out here in the 1930's; about people who didn't keep their rent up and stuff?

KM: Everybody seemed to be taking care. Nobody made any issue. But in this (eviction) case, this last instant where they had to evict them, a period of five years. Well, in five years they could go over there and say, "Well, I didn't have work this week, but I can pay so much." Even if it's only $2 or $3, that's a payment.

That's what they told me in my husband's loan. At the time he was owing $80 to one company, but they held it (foreclosure) up. My lawyer talked to them; said, "Cannot. Pay your bills. They have to be paid." Electric and water had to be paid, 'cause I just couldn't pay it until I got paid. I wrote--- my lawyer told me to write to them. At that time Larry Kuriyama, the one that got murdered. He is a Waianae boy. I know the father and mother. And so he wrote and did the transacting until a certain and certain thing had to be done and, you know, you got to make sure that you can go through the process of having a hearing and the hearing was not until one year afterward. Almost one year before they released the whole thing. In a way was good, because if I'd had it all, I would have paidall the bills. I'd have nothing left. So anyway, they paid me a little at a time. $2 here, $2 there. And so I paid it. This month I pay you, and next month I don't pay you, I pay that one. 'Cause he had a little loan, too. He borrowed, some repairs he did on the car. So it was tough when it came to the finance, but then, as time went on, well, things got different.

Get involved. And then I got involved with, that Ulu Mau Village, it opened. Then the (Bishop) Museum called me. These people, this couple, Sol and Malia, came back from the Mainland. She (Malia) saw what was happening. Nobody was weaving no Hawaiian crafts. Nobody doing it. They started this little village down at Ala Moana Park. Aloha Week used to use it only for Aloha Week. She way, "Oh, what happened to all the lei making? No more lei making. Used to be so much lei making." No more this, no more that. So, she went to the Museum and tried to find out.

And so the Museum said, "Why don't you call Katherine?" 'Cause I was active before my husband died.

I recall saying to the recreation folks, "Why can't we have an exhibit area where people could weave, make leis, seed leis, shell leis, whatever." And, of course, I was teaching that all free. Mothers' U.E. club, 4-H and others. So I got involved in that. Do little here and there. I went to help Malia open Ulu Mau. I ask some friend to help.

JG: And everybody was volunteering?

KM: Volunteer for a while. I volunteer in many things. Sew, well, that's my category. "You, sew okay, I'll have you sew." That's why I have so many kids that's come back and said, "I learned sewing from you."

"I learned sewing from you when I was a little girl."

JG: Did you have a sewing machine down there?

KM: Oh yes, my dollar machine.

JG: You carried your dollar machine down there?

KM: Yes, my dollar machine. Come in handy. They come here (KM's house) to sew at my home.

JG: Oh, they come up here.

KM: So maybe on Thursday, about five, six girls at the most. I didn't want to take more. They need attention. Okay, Monday you come, the other six on another day. And then back with the same girls again. (i.e., the groups alternated.) For lauhala, who did weaving was Nani Cash and Mrs. Aiona, way back when Nanakuli was young. So many ladies use to come to weave and,gee, learning lauhala was good. They make hats, mats. The teachers were good.

JG: At that time, where were they getting their hala from?

KM: Oh, that I don't know. That was in 1934.

JG: They brought it down here?

KM: Oh yes, they don't pick it up here. It could be from the other islands. They go visiting Hawaii or whatever island and maybe they get it from around Oahu. Mrs. Lucille Brown, who's the secretary of our school now,she's just about making 60 or so, her mother is an expert weaver. Mrs. Jennie Lincoln,who was from Kohala, is an expert. And the daughter Lucy Naone. And then we had Mrs. Alice Aiona. They used to weave hats; three, four a day.

JG: Down here?

KM: Yes. Make it for one of the stores in Honolulu. Oh yes, I was raising my children then. I never pay much attention to the weaving until later, but I used to watch them. Oh, how pretty. Then later on, I use to see sister Elizabeth with her lauhala. A new hobby, I thought. Then I watched my friends. They got me interested. That's how I got interested in lauhala and anything in Hawaiiana.

JG: Now, how did you get in contact with Bishop Museum?

KM: I went to the workshop, you remember? I went to the workshop to be a leader, learn all this other songs and chants. Finally, I worked with Ulu Mau (Village), helped open, helped organize it. Became assistant to Malia. Assistant Director to that project with the help from the Museum. Then somehow when I got hurt, oh, too much travel. Stayed home awhile.

JG: How did you get hurt?

KM: With a ulu maika stone. We were playing a game and I got hurt at the Village.

Anyway, I made lots of friends along the way. My friends Sadie Becke, Mrs. Nani Cash, Lei Logan, Hilda Seibold, and my sister Elizabeth were all good weavers. They would show some of their lauhala goods. They were always beautiful.

Hilda Seibold, she's one of the old resource still active. I had her (as a weaving instructor) and we both been grateful that we took to weaving. I'd say it was these folks the ones are the expert. I can do the little things, but they do the big things. And more so because you got to use all 10 fingers, like I said. It takes all the 10 fingers to do lauhala. If you don't use them, your weaving gets very loose. Hakahaka, they call it. My sister weaves. She does beautiful work. I've learned a lot from her.

JG: How did she learn to weave?

KM: She learned from one of the best teachers, Lei Logan in Hauula. She started when she was a little girl. She lived in Hauula. She was raised by my mom's friend as a hanai girl. Learning from Mrs. Logan was rewarding. Mrs. Logan is a jack-of-all-trades lady. She plays

a steel (guitar), she sings music, she can weave, she can quilt. She's very active. I'm very fond of her. Well, anyway, maybe I have a gift of gab. I like to talk about my many friends with so much talents, too. Mrs. Logan now is with the Laie Culture Center doing the things she loves doing.

JG: Anyway, at the (Bishop Museum) workshop, is that where you met people from the Museum?

KM: Well, not always. I do get involved with lots of people who like weaving, Hawaiian crafts. And then I had the pleasure of meeting Dr. Force, who was new to us. No, he was the director, he didn't think that there was people yet who could be making lauhala mats, hats or Hawaiian things like the old Hawaiians did. The Hawaiians still make mats but not for sale.

JG: This was Force from the Museum?

KM: Yes, he's retired now. So he says--well, I was president of our U.E. at that time--he said, "Can you bring anybody who knows how to weave or have you got any exhibit?"

"Of course," I said. We had one workshop with our U.E. ladies. I conducted the workshop with Nani Cash, Sadie Becke and others. We had our lauhala exhibit at the Museum.

JG: For the Bishop (Museum) people?

KM: The workshop was for the Homestead, just mothers' club. We got the mothers involved in weaving and we took our things and exhibit. And we had Nani Cash. We have good memories of her. She's resting now. We became very good friends. We both worked at Ulu Mau at one time.

JG: How did you like working at Ulu Mau?

KM: It was pleasant. Only when it came to the boss, man, he was a little hard to understand. He doesn't really appreciate things you do or not too polite to the workers. Like calling us "old bag" just for fun.

JG: Yeah, joking maybe.

KM: But not in the presence of people or visitors.

JG: Right.

KM: "What is that old bag doing over there?" he'd say.

What a stinker. Of course I'd say, "It takes one old bag to call another old bag."

JG: Did you go in every day?

KM: Every day. Leave Nanakuli before 7 a.m. in time to open.

JG: Every day. Were you driving, riding...

KM: No, we had somebody drive us. One of the ladies or my daughter. Malia asked me to bring a few resource. So I brought Mrs. Seibel, she weaves. Mrs. Bebe. She weaves. "What are we going to do? What are we going to do?" they would ask.

I told 'em all, "You pick your flowers, and I got somebody else who will weave hats." Coconut hats. I did shells and rocks, and did some of the lecture and legends.

But my specialty was Hawaiiana and sewing, so that's one credit for me. I want to learn other things and I want to meet people. So, when it came to taking tours around and trying to explain the mystical things to them where Hawaii at one time did that, and Hawaii at one time did this, we have high respect for chiefs, that you don't go above their ground unless you're invited. The commoners go down. So I learned. If you come from alii line, you try not to go in the shadow of the royalty. And I laughed when I read it. I recalled, "My, that's what Dad says."

And you see, because he's from the old country and he's been educated in Lahainaluna, one of the first graduates. So that's how I got involved in this Hawaiiana too. I use to listen to his stories. When they needed somebody to help with the tours at Ulu Mau---oh that's how Malia got into that exhibit business, because we help her first. What she had there in the beginning is what Tahitians had done. Drum and some shells, they were from Tahiti.

JG: Not Hawaiian stuff.

KM: Not Hawaiian. Then when Malia interviewed me, we wanted to make things. "I hear you're doing this in Nanakuli." Well, I said in the Summer Fun I went into Hawaiian whenever I can, all the shells and how to blow that conch shell, and the torch lights and pageantry. In the finale I'd say, we did this, and we did this, the singing and the chanting go here or there. So we put 'em together and we have a program, and we invite people to come.

So they would say, "Katherine, she'll come and do this." So involved I get. I'm willing to help whenever I can. That's why they call me the "Roaming Community Resource."

JG: I think that's a marvelous...

KM: Oh, what a title. It has taken me places and found me many friends.

JG: How did you meet Ben Finney?

KM: Ben Finney, I met him through Kajorn and Ellen Howard. Ellen Howard and Kajorn, he's a professor---I think was loaned from Washington, D. C., to the Museum to make a study of the Hawaiian community. So he was at the Museum and his work was connected with our community and among ethnic groups, the Hawaiians is his friend. Some of us were on welfare. Why? You should read his book. If you read his book, you'll know why.

JG: What's the name?

KM: No Big Thing is the title of the book.

JG: No Big Thing, yeah.

KM: Well, in the survey that he gave--something we all don't understand--he moved into our community. He couldn't live on the Homestead; he's not Hawaiian. So he and his charming wife got a place in Waianae. And then, I met most of their other friends. Everytime there was a guy coming out here, some new philosopher or so, what you call, Dr. So-and-So.

JG: Social Worker?

KM: Social worker and something else that he always have, what has to do with personality, or why you do this. What you call?

JG: Psychology?

KM: Psychology. Physically or mentally or whatever. So I get to meet all of them. Then Ben Finney came because of boats. The Hokulea was to sail to Pokai Bay on a trial run. I made the menu 'cause I like food demonstrations.

If they came Hawaiian house, they ate what we ate. Kalua pig, and it seems that I was the first Hawaiian family that invited the Howards to come to dinner. So we're eating. Kajorn wasn't so used to eating our luau but she got invited. She'd go visit others and come back not eating too much and say, "Grandma, I'm still hungry." I know she like rice. And I would always have rice anyway 'cause we like rice, too. We have poi but we have rice and bread. Now it's a mix of diets, so it's all right. You don't like bread, you'll like rice. We don't have rice, we have potatoes. If not potato, it's poi or whatever. No big thing.

JG: Now, who all is living with you right now?

KM: My girl, and her husband and children.

JG: That's your brother?

KM: That's my son-in-law. My brother lives with us, too. My brother's the

farmer, he's in the back. He don't come in till about sometimes 6:30 (p.m.) or when it's dark. But he has an outlet (light outlet). He loves to work with his hands.

JG: This is the young girl's husband?

KM: Yes.

JG: And then these are her children. How many children does she have?

KM: Five. Nice family. And that youngest is seven (years old). Everybody goes to school.

JG: So you're going to have children and grandchildren who are enough Hawaiian that you can leave your property to them?

KM: Uh huh. I give it to my daughter. She's the one with the most children, and these last three have more Hawaiian. Her first husband was a Spanish guy. Now this husband is Hawaiian. His mother and father's Hawaiian.

JG: Now, you do a lot of teaching of children the Hawaiian language. When did you start that?

KM: Let's see, I think 1970 I started, or a little before.

JG: When your own children were growing up, did you use Hawaiian?

KM: Yes, we used words, but we never sit down and learn to write or speak it. In Nanakuli school we had Mrs. Antone, Mrs. Naone, Mrs. Kai, and, of course, Mrs. Kapu Keaka.

Mrs. L. Antone taught Hawaiian. So did Mrs. Naone.

JG: Was this part of the U.E. project?

KM: No. This in D. O. E. (Department of Education). They had it in our school. They had Hawaiian in school for a long time. Now, they cut it off, of course. It's sad. We sure can use the Hawaiian language.

JG: Were they teaching it as a night course?

KM: No, it's in the school framework.

JG: For children? Did any adults in the area try to take it?

KM: We had some adults. A few of us took it.

JG: You started teaching children in 1970. How did you get that started? What turned you onto it?

KM: Oh, just thought we should have Hawaiian, I should teach Hawaiian. Okay, get my grandchildren here, the neighbors' children or all the neighbors children. "I'm going to have Hawaiian class," I said.

"What will you be teaching?" they ask.

Maybe three years old. No way they can write, no way they can follow up. So you just assign so much for them. And you play with them, you sing with them, you jump with them. My time was free. I got a contract later. I just got through a whole year with day care center. That was a challenge, because I go there at 10 o'clock (a.m.). Ten to 11 is children's Hawaiiana, I would sing the Hawaiian Alphabet (song) and play games all in Hawaiian.

JG: How many days a week?

KM: Twice a week.

JG: Now, did you teach Hawaiian both days?

KM: Both days Hawaiian. Hawaiian and English, what it means. If I said, "lele," that means, "to jump." Lele also means to fly, but if you jump, you say, "lele." When you say, "lele i luna," well, that's flying. So you act with them.

I found that they (adults) were very interested in the beginning, but when it came to some of the words where one word means so many things, that's when they got puzzled. But they did learn. I had a session of lauhala for the teachers. They liked it.

JG: One of the things I've done with kids in our neighborhood is having them draw and put Hawaiian word above the drawing so that when they look, they immediately see a relationship. And they enjoy that a lot.

KM: Well, that's what I teach the children. If I have a cow, then they tell me (the name). I try to teach them the alphabet. I lost that whole file. I don't know what I did with it. I had a whole file of "A, apala, aa." Aa is the rocks, short lava rocks.

JG: How many days a week would you say you're teaching on the average?

KM: Two days a week. Sometime three days.

JG: You're writing a book on hala? Lauhala weaving?

KM: Yes, I hope so, but right now, I'm concentrating on a children's book.

JG: Is this going to be a children's language book, or what?

KM: I'd like to do a children's book on what I taught the kindergarten over there. Plus some adult material where teachers could help the child.

JG: But this would be a language program? Or learning booklet?

KM: Yeah, a language program. Hawaiian and English translations. Like if I did a skit. Let's say, like a skit. If we have two people, and we greet each other, and one would say, "Oh, let's go to the store." And the other says, "Oh, no, I can't. I got no money." The other would say, "She has money." Kenikeni is money, or kala, but see, you got to use it so it doesn't sound harsh.

JG: Natural.

KM: Yeah, natural, make it natural. And you could read it and doesn't sound inviting, but acted out, then it's all right. Let's do a little show. Then you say, "Oh, I can't go to the store." (Another person) say, "Why?" "No money." "Oh, I have money. Let's go." Or you say, "Aole hike," means "I cannot." Then you explain, "Aole hiki" means "Cannot go." So things like that.

Or "How are you today?" "Pehea oe keia la?" Something like that where two conversations. (You) answer, "Maikai no." ("Fine.") And vice versa.

You say it one time, I say it one time. And see how much expression you get. And it (lesson) should go on the tape. It should go with a tape. An idea how to emphasize it. The words, how your voice should carry to make it musical.

JG: What about video, where you have both? You have the action and the sound.

KM: I hope they do that. I got two tape recorders. One needs overhauling, I just bought one, and it's working all right. But the new one needs to be checked.

JG: Have you started writing it (material for learning booklet) down, yet?

KM: Yes. I got it to where we're doing the last song I taught the children of the care center. Something that I make in 1949, "Ten Little Birds Sitting on the Fence." An action song.

JG: I've heard you do that. That's a cute play. Now you did some song writing. Have you ever had them published?

KM: Oh, yes. You can buy a record of "Puna Kuualoha," one of my first songs that I've written and the one with Aunty Agnes singing.

JG: That's the Parks and Recreation song?

KM: Yeah, the one that the children did. 'Course they asked me to release "Mele Paani E," it means an action song. And the children sing it and the Recreation (people) sing it. And there's another one I'm releasing this year is "Na Kuhio Mai." It's for Prince Kuhio and his effort. Through his effort we have gained land to live on from generation to the other.

JG: Have you done other historical songs that children can sing?

KM: Yeah. This one here is another children's song. But "Mele Paani E" is a children's song, a happy song. That's a children's sing and dance (song).

JG: Have you done any songs that, well, it would be the same idea as the Kuhio song, but we have to sing it so that children could learn about different great people in Hawaiian history.

KM: That's what I'm working on. So, I am to get plenty tapes and try it. I need to do that at night. Late. So don't get no interference. Some of my tape has (like) dogs barking.

JG: At my house you get the neighbor's fighting chickens crowing.

KM: Once, the bird's song, I could hear the birds chirping right by my room. I wanted to send that to my little granddaughter on the Mainland.

JG: How do you feel about the direction that the Hawaiian Homesteads have been going in the last couple of years under Mrs. (Billie) Beamer?

KM: Well, we've had so many executives, all going to help the Hawaiians. All going to do so much for the Hawaiians. And everytime they leave off there's something undone, or something that they cannot undo. It's beyond them. The whole problem, to me, my personal opinion of course, that (Honolulu) City fathers has too much control over this loans and exchanging of lands, etc.

JG: City planning?

KM: Yeah, the City fathers, so to speak.

JG: State and City?

KM: Yeah, whoever. Mostly the City fathers who make the laws, and there is an appointed kind of job.

JG: What do you think about the State taking and transferring or taking, like they did the airport land in Hilo. There was supposed to be Hawaiian

Homestead. I believe that Kauai Airport was also Hawaiian land. How do you feel about the State, now that State Executive Order said that we're going to use these lands.

KM: It's like Lualualei; it happened. It's the same thing. Exchange it and no follow up. Money is lost. That's why there was no money for loans, etc.

JG: How do you feel about that?

KM: Well, we finish about Mrs. Beamer first. Mrs. Beamer, being a woman, I guess like any good housewife, they got to be cleaning the house out and start over, throwing things out of the closet and start putting it back in order. You got closet that needs cleaning; mine does, too. Like any woman, she going to clean up. She didn't know much about Hawaiian Homes, its rules, but she was willing to learn. And she has. She has plenty obligations. That's expected. 'Course no man likes to see a woman taking over his job. I mean, you got to say mahalo for her time, and what she believes in, she being the first woman to do the job. But I must say, when I hear her talk and I saw slides of the lands we have and how she says we are the third richest land owner in Hawaii, what have they been doing with these lands? Where have they been exchanging? So when you get down to the basics, she has been cleaning closets. Getting the termites out of there and putting new boards. In the past no money for loans. Everytime you ask 'em, always no money, no money, no money.

My oldest son, he got married, he ask for a homestead. He was told to wait. His name is in there, and plenty people want, too. He gave up for some time. He wanted a loan so (that) while he was working he could afford to pay for it (the house). No money. But now, he's waiting to come home from the Army--when he's retired, his money is limited. He would like to be there and help me.

At one meeting we discovered from Beamer that the land that the airplanes is using, is Hawaiian Homes lands. We can't get it back, so we want the money. Okay now, the big fight now is some people want to throw Beamer out, because she's selling some land. But the land that she wants to sell now is in Kamuela. It's all very far from everything, from every store and from the main highway. It's not doing anybody good right now. Somebody's else's cattle is on it. If she sells that to those people, I think they would have that money for another project and loans.

JG: I think they just want to have a lease on it, not sell.

KM: Beamer will have this money to further Waianae, Nanakuli, Papakolea and Waimanalo. And Anahola. 'Cause once you move into a house like 25,000 (dollars) like mine, you have all the water come in through pipes, cesspool and everything. Even $30,000. It cost much more than $30,000. You know that if it's on your own land, you would have to go and get your own carpenter; $45,000 for sure. But of course, the payment's kind of high. I never in my life paid anybody for a house

$200 a month and over. But then, you know, now it's very convenient. All I had to do was move in. 'Course the only disadvantage is this porch that is an oversight on their part.

JG: Was the furnishings part of the package?

KM: Yes, hot water heater, hooked up. And the stove. The refrigerator, you buy your own 'cause you don't know. But that convenience part, what more you want than hot water heater and a stove? We use to wash our clothes outdoors. Now, I'm going to wash my clothes under a roof. I have it good now. I can wash outdoors 'cause the water goes into my garden, my taro patch. If I had my way, I'd put bananas in it too, but there's nothing but rock underneath, so I just fill dirt and plant taro. Taro don't grow too far.

JG: You start piling up your leaf clippings until you get a mound...

KM: Yeah, I got some in my ginger patch.

JG: Yeah, and you can plant your bananas on top of that in a couple of years.

KM: Sure, sure. Of course, I have a duck pen behind and I have a dozen ducks. I get my eggs, and one or two pigs. We butcher every now and then, for the holiday. We don't raise too much pigs.

They ask the question, "Should the blood qualification be lowered to 25 percent?" There's about five questions. "Should a non-Hawaiian be qualified for loans?" No. "Should a non-Hawaiian," or something, "or less-Hawaiian, should the leasee die, should be left to the blood kin?" Well, one bill they was trying to put in she (Billie Beamer) said, "Why?" Was this: "But the leasee must be 50 percent (Hawaiian)." Right? That's the qualifications. But in order not to take away the intent of Prince Kuhio--his intent was that the Hawaiians go back to the land. That rehabitation should be, you know, rehabitate and at least they should be half-Hawaiian. If we take that concept away, it's going to be lost. The whole thing will be lost. There'll be more Hawaiians on the land.

JG: What do you think about them developing townhouses and things like they did in Nanakuli? That's really not getting people back to the land.

KM: Where's that?

JG: Well, down in Nanakuli they have, I think, they're townhouses where there's two or more houses together or something.

KM: That's not Homestead. That Homestead come right here by the store (where) it ends. Two lots before the store is Nanakuli.

JG: Well, there is Homestead in Maile. Nanakuli, Maile. Isn't there a Homestead down in that area?

KM: Oh, that's homes for somebody else, family owns. They call it a homestead because a bunch of homes. That's not Hawaiian Homes. But upper Waianae is Hawaiian Homes, way up the valley.

JG: That's 7,500, I think, acres. That's really not getting back to the land. All you're doing, you're living in a house, but you're not growing anything.

KM: You mean the Hawaiian Homes one? Where is that?

JG: Up Waianae Valley. Yeah, but it's 7,500 square feet of land. It's not big enough..

KM: Oh, oh, oh, oh. In other words, they're house lots. You can plant your own home garden. It's not farm lots.

JG: Yeah, they're house lots. And they're really not getting back to the land in the sense that the land...

KM: But they have place to live. One can get farm lots to farm.

JG: ...is supporting the people.

KM: But they're small. I think small because they're trying to make more people go back on the land. That's the reason they made that up there. They're trying to get more people to live on the land and still work. Instead of renting small house with just a 50 by 60 (feet) or 50 by 80 (feet), there's enough for a house; and up here, too, they're making more homes. They have more land back up the hill yet. But this, the replacing home is under another catagory. If you have a land already, and your house termite like mine--mine, oh, the termites were holding hands. Was so bad some nights I could feel it in my knee, I'm telling you. So we repaired it, but it was too far gone. And I started out (with) cheap material.

JG: Hard to get now.

KM: Well, it was cheap lumber. Termites just loved that. So, well, anyway, I raised all my children and lots of foster children. I've had, oh, little over a hundred foster children. They came for two months, some for three months.

JG: Was this through D.S.S. (Department of Social Services)?

KM: No, this was through Judge (Gerald) Corbett.

JG: Oh, Family Court.

KM: Family Court, yeah. Now we have Mary Lee in there. But it was Judge Corbett; we had quite a few. One little boy, every year the mother brings 'em back. She comes to visit all the time.

JG: Oh, that's very nice. Do many of them have any contacts with you now that they're gone?

KM: Once in a while they come, of course. But this one is one of the last. She has two sons. Only one (of her sons), he's been here most all summer. Now, he doesn't want to go to town to live. He wants to go to Nanakuli school.

JG: What do you think about Kahoolawe?

KM: That's an issue that's very touchy. I think in every country you got to have a place like that. Because, even though we get it back, there's no water. Even though we get it back. You can adore it, you can worship it, but what good will it do? You know, it's a pro and con thing.

Even on both sides. In a way it's good, and in a way it isn't, because we need to have protection. You know, someplace where they can practice and not be bothering the inhabited land. Because there's enough land here. Look at all this up here. You could bulldoze it and still have ulcers.

JG: If the State should get it back because the State owns it--not the Federal Government--what do you think should be done with it?

KM: Oh, raise some more goats. Yeah, raise goats, and so we can eat goat meat. A place where they can just raise animals. Maybe have somebody there, but who like to raise goat for meat. Goat milk is good. And goat itself is good. But to make for a living pretty tough. I don't think so. Because you need supplies, and if it's dry (i.e., little rain) that's another thing. If it storms, where are we going? We're in between. All around is deep blue sea. You have a boat, the tide will take it. And you know, it's hard to put your finger on what should be done (to the land). It takes money.

JG: What about reparations?

KM: Sometimes you wonder. There's so many things we want to do. Things we should do. I just wonder.

JG: Suppose there is some kind of money, appropriation. How do you think that should be handled?

KM: On what direction, I would think the direction, it's education most times. I think one of the most important things, education, right and wrong. Sometime so much education get into your head. Our kids have a tendency not to be respected by the old folks. They get high, what you call, high hat.

JG: High and mighty?

KM: High and mighty and think you're too old. I have a phrase for that, but I'm not going to say it. (Laughs)

JG: But you think if there is a substantial amount of money, it should be education?

KM: I should think so. Education, rehabitations is one thing. In this kind of program, not to cut off anything that once was so good, so precious to your home life, family life. No matter how much education you have, you still be you and not high and mighty. That's the troubles now. I think every generation is like that. Everybody has that same trouble. Everybody has that same problem. And more so now that they're talking about trying to restore Hawaii. Trying to restore this and that. You cannot go back to the old things, but you could improve some of the things that have been kind of hard, especially education. And after you get the education, you're going to be a lawyer, or Indian Chief, or doctor, whatever, just be you.

Like my son say, "First you're not qualified. Then you're over qualified." That means you've got too much education. And still don't have a job.

That teach you a lesson, boy. Ever so much so. Every so much. You need education in any field, but you take the old folks, they appreciate these things, 'cause they've never had what these kids have now. And the generation now will say, "Oh, when I was a little kid, we didn't have this." Nowdays, you press button, turn the light on. Turn 'em off. The only thing we don't have is a wiper down in the bathroom.

(Laughter)

They're probably going to invent that someday. In Japan, they had plenty improvement when it came to the bathroom sanitary facilities.

JG: I wanted to ask you, and I don't remember whether I asked you last time or not; when you were a kid, did you know anyone who was using ho'oponopono in the way that it's being...

KM: Oh, yeah. I had an auntie who was a chief on that. She was supposed to have wahine ho'oponopono when my uncle died. She's the one that adopted my sister. She is after me. Yeah, I am the second child. Lilia is the third, the third girl. Well, (auntie) didn't have any children, and my mother came here from Maui, 'cause my dad was offered a job at Advertiser.

JG: What was he doing at the Advertiser?

KM: He was one of the best in Lahainaluna as apprentice.

JG: You mean printer?

KM: Apprentice, yeah. That's the first operating shop was in Lahainaluna. And so he was best, and so they gave him the nickname of the one who invented the press--Bryant--so he take this name Bryant, later.

So, he had this job at the Advertiser, but after three or four months he just couldn't take it, 'cause you're constantly in the building. You don't go outside of the building only print, print, print, print. When it came the weekend and he'd go off and he didn't want to go back after that.

JG: What about this aunt of yours that ho'oponopono?

KM: Oh, people come with their problem, like people would need help, psychiatrist or what. See if she can mend this and mend that up. With the Hawaiian theory, seems you have problems, somebody looking at your wife, or the wife looking at somebody else's husband, if you have anything else, you get attracted to that guy and you're married to this guy. And why? The same old thing in any respect of life. Anything. Regardless Japanese or Chinese. The Japanese a little different in some respects because they don't want people to know. That you went kolohi the other side, or the other fellow like you. And their life seems to be hush, hush, hush. Even if you did go on the other side of the fence.

JG: I didn't ask you how life changed out here during the second World War. You know, what was it like out here, especially what was different?

KM: More improvement, more of this and more of that. And more building came up, more schools, more people moved in. We had people moving out, but more people moved in. Our children's gone. They come back. They try to get a place. Seem to be a crowd in town. To have more homes. We never had as many till after the War.

JG: What went on here during the second World War? In Nanakuli, Maile and Waianae?

KM: As I said, stores,later we had a little store in the Homestead. Then they closed down, the owners died. Then we only had that one store. Okay, there was no fire department. There was no high school. There's one school. And if you lived in town, at that time they didn't have no boundary, too. It seems that if you live in one community, the children got to go to that school. In some of these cases, the parents went to work in town, they took their children to McKinley High, or whatever. You got to have a good reason to have your children going to McKinley High if you live in Nanakuli, because that's not where you're living. But your employment is there. So that's a little different.

No fire department. If there was a fire, the fire department came from Waipahu. By the time they reach your house, you know the song,

"Only Ashes Remain"? Well, that's it. You try the best as you can. And health, we didn't have no health clinic. The only health clinic we have was down Ewa. The doctor was paid, I think, $90 by the City for out clinic.

JG: Was that the plantation hospital?

KM: Right. That's where I had one child. If you want to give birth, you have to call some midwife around here, and they would come. But afterwards, when they press down this midwife business, they have to have license and all that. Well, if you was giving birth, you not going to wait until the lady go back and get her license and come back and deliver you.

Well, policemens were few. But there was not much crime in here. Not like now, they find a body here, find a body there in a cesspool. What else didn't have? Recreation, not too much, just the park. No planned activities. The mothers would meet; every month they did something. And special. When the school came in existence, we could use the classroom, so we used the classroom. Then they had P.T.A. (Parent Teachers' Association). I was one of the presidents. 'Course, maybe I had to keep up that. You see, I talk too much. That was the beginning of the P.T.A. P.T.A. came in existence in 1935 or 1936. I was the first historian. Because, those days, things was easy to remember because you were there. There were only three teachers. And why the P.T.A.? We didn't know what was P.T.A. And why we needed it? But it was a good thing, because from it I learned leadership. I used to be very shy when I get up to talk. There's somethings you want to fight for, you can't help but get up and you cry by the time you end what you want to say. Now I don't have to. I took Public Speech. I took Public Speech, I think, in 1938, 1937; 1938. I went to U.H. (University of Hawaii)

JG: That was under the U.E. club, or...

KM: That was under the P.T.A.-D.O.E. I went to the University. I got a certificate for public speaking.

JG: You also said you went to the University and studied child development, or child care.

KM: Oh yeah, that's it. We went with the P.T.A. on these workshops. Child development, and money savings, or saving money, and you know, we paid only $10 and we were going to see how you going to make that $10 work.

JG: Now, these workshops, how long did they take?

KM: Oh, maybe 10 weeks or so. A few of us got our certificates.

JG: You go in once a week, twice a week?

KM: Once a week, yeah.

JG: Like a regular course, then.

KM: Yeah, I did. Took 10 weeks.

JG: And you've got leadership, you've child development. What else have you taken?

KM: Oh, money management and budget, how you budget. Safety was one of the things that I wanted...

JG: What was this, swimming safety? What kind?

KM: Safety on the road.

JG: Driving safety?

KM: Safety. I went with my husband. He took that, but I went with him, 'cause he had to go there at evening only. Okay, the safety. We pooled rides. We had about three men. There was three of us women, three that had station wagons. Take turns every three weeks. And the beauty of it, it seems to me, as I see it now, the pleasure of going, was to stop at Liliha Bakery on the way home and eat hot bread, the bread just out of the oven. We'd buy a pound of butter, stop and drink coffee sometime. We'd stop awhile there and get home about 11, 12 o'clock. No, we'd just stop awhile, get the bread. Get a carton of milk, couple carton of milk and cups. And the one who drives, just drive. The others could break the bread, put a block of butter in there and then squeeze it. Oh, the fun. That's the most joyous thing, I think. I never live that down, because it was very enjoyable, informal and just us. No need no knife. No, just squeeze the butter in there, is fun.

And everytime I see them, the old folks that did take the course, we laugh about it. Boy, I'm glad there's no movie of it, 'cause if they did, they'd say, "What kind of manners have we?"

(Laughter)

We had a glass of milk and have hot bread. Oh, that was good.

JG: What do you think you're going to be doing for the next few years? What kind of plans do you have?

KM: Now that I'm going to be 70 in December, I'm thinking of all the things that I should have done. I should have done this book long ago. I should have had my property in Hilo taken care of. My will. This children's music book. Lauhala book. The children's workbook..

JG: You're going to be working on those a little more?

KM: Yeah, I'll have to.

JG: Concentrated effort?

KM: Yeah, but I need to get my will done properly, because they say after 70, you're incompetent.

Well, "Let God be my guide." "Na ke Akua e malama. Amene."

END OF INTERVIEW

GLOSSARY

The following words and phrases are non-English terms which are common nouns or made up of common nouns. Non-English is generally defined as any lexical item not found in the American Heritage Dictionary of the English Language (American Heritage Publishing Co., Inc. c. 1975), although there are a few instances where a word that appears in the American Heritage Dictionary is also included in this glossary.

Unless otherwise marked, the glossary entries are from the Hawaiian language. Those that are not have the language family listed in parentheses preceding the definitions. Glottals and macrons for the Hawaiian words have been omitted. However, those who wish to see the forms of the words which include these marks are referred to Hawaiian Dictionary (Mary Pukui and Samuel Elbert; University of Hawaii Press. c. 1977).

References for the definitions used in this glossary include Pukui and Elbert's Hawaiian Dictionary and the American Heritage Dictionary of the English Language. An asterisk (*) indicates an instance when a definition could not be found from these references and was provided by other consulted sources. These extra sources include the interviewee in whose transcript the item appears, interviewer June Gutmanis, native Hawaiian language speaker Theodore Kelsey, Hawaiian language instructor Haunani Bernardino, and staff members. The following definitions apply to the lexical items as they appear in the context of the transcripts.

aa	rough lava.
aha aina	1) feast. 2) dinner party, banquet.
ahole	a fish (kuhlia sandvicensis) found in both fresh and salt water.
ai	1) food. 2) to eat.
akamai	smart.
akua	god, goddess, spirit.
akualele	1) fireballs. 2) flying god; meteors (meteors were thought to be gods that flew through the air, sometimes in the form of fireballs with streaming tails from which sparks flew).
akulekule	a coastal herb (sesuvium portulacastrum) known in many warm regions, somewhat like wild portulaca.
alae	mudhen or Hawaiian gallinule (Gallinula chloropus sandvicensis).
alaea	tribe or clan; people in a district who have intermarried.
alii	chief, ruler.
aloha	love, affection, greeting, regards.
ana	fathom (i.e. unit of length equal to six feet).

anoano	dried and salted Chinese watermelon seed.
ape	large-leafed plant (Alocasia macrorrhiza or Xanthosoma roseum).
apu	general name for medical potions, as made of taro, yam, or herbs.
aumakua	family or personal god.
auwai	ditch
auwe	Oh! Oh dear! Too bad! (Much used to express wonder, fear, scorn, pity, affection).
awa	1) a shrub (Piper methysticum) root used to make a narcotic drink. 2) the drink made from this root.
haha	stalk of a plant that supports the leaf and enfolds the stem of certain plants, as taro, sugar cane.
hakahaka	vacant space.
hala	the pandanus or screw pine (Pandanus odoratissimus) tree.
hana aloha	love chant, love magic.
hanai	1) to adopt. 2) adopted, foster.
hanau	to give birth.
haole	Caucasian.
haole koa	a common roadside shurb or small tree (Leucana glauca) closely related to the koa (Acacia koa).
hapa haole	half Caucasian.
hapai	1) pregnant. 2) to carry, lift, elevate, raise.
hau	a lowland tree (Hibiscus tiliaceus); formerly, the flowers served as medicine.
haupia	pudding formerly made of arrowroot and coconut cream.
heiau	pre-Christian place of worship.
hewa	wrong, incorrect.
high mucka-muckas	*("pidgin" English) bigshots, hotshots, snobs.
ninuhinu	bright, shining, lustrous, glittering.

hoike	a show, display.
hoio	a large edible native fern (diplazium arnottii) that grows at high altitudes.
holoholo	to go for a walk, ride or sail; to go out for pleasure.
holoku	a loose seamed dress with a train and usually a yoke, patterned after the Mother Hubbards of the missionaries.
holomuu	*long, fitted dress.
hookano	haughty, proud, conceited, rude, disdainful of others.
hookupu	tribute, tax, ceremonial gift-giving to a chief as a sign of honor and respect; *gift (usually food) given as a sign of appreciation, honor, respect.
hooponopono	mental cleansing; the old Hawaiian method of clearing the mind of a sick person by family discussion, examination, and prayer.
huakai	night procession or parade, especially the night procession of ghosts.
hui	1) club, association, society, corporation, firm, partnership, union. 2) to form a society or organization. 3) to meet.
hula	Hawaiian dance.
huli	taro top, as used for planting.
ihi	wood sorrels (oxalis), some of which are used medicinally.
ilima	native shrub (sida species) bearing flowers; the flowers of this shrub.
imu	underground oven.
inoa po	dream name; it was thought that if such a name was not given, the child would be sickly or die.
ipu	1) the bottle gourd (Lagenaria siceraria) used as receptacles. 2) drum consisting of a single or two gourds.
kahili	feather standard, symbolic of royalty.
kahuna	priest.
kai	a variety of taro.
kala	money.

kalua	to bake in a ground oven(imu).
kamaaina	native-born, one born in a place.
kanaka	a Hawaiian.
kaneala	*type of sweet potato.
kapu	forbidden.
karate	(Japanese) a martial art.
kaukau	("pidgin" English) *food.
kenikeni	1) dime, small change. *2) money.
kepalo	devil, devilish.
kiawe	algaroba tree.
koa	native forrest tree (acacia koa).
koali awa	a morning glory with heart-shaped leaves. stems and roots are pounded and used externally for bruises and broken bones.
koi	young stage of all ulaula or red snapper fish.
koji	(Japanese) *malted rice, yeast.
kokua	1) assistant. 2) to help, support.
kolohe	mischievous, naughty.
komo mai	used as invitation to a person's home.
kookoolau	all kinds of beggar ticks (bidens spp.) plants, some used medicinally as a tonic in tea.
kuaaina	country (as distinct from the city); person from the country, rustic; of the country, countrified, rustic.
Ku-kahi	name of the third day in the lunar month.
Ku-lua	name of the fourth day in the lunar month.
Ku-kolu	name of the fifth day in the lunar month.
kuku	thorn, spine, burr.
kukui	candlenut tree (Aleurites moluccana).
kulolo	pudding made of baked or steamed grated taro and coconut cream.
kupee	bracelet, necklace.

kupuna	grandparent, ancestor.
laau	tree, plant, wood, timber, forrest.
lanai	porch, veranda.
lapaau	medical practice; to treat with medicine, heal, cure; medical, medicinal.
lauhala	pandanus leaf, especially as used in plaiting.
lau-kahi	broad-leafed plantain used externally to ripen and heal boils; internally for diabetes and other ailments.
lauki	a cosmopolitan tropical weed (Cassia leschenaultiana), a small shrub with finely divided leaves, yellow flowers, and small narrow pods.
lau-ki	1) ti leaf. 2) tea leaf.
laulau	package of ti leaves or banana leaves containing pork, beef, salted fish, or taro tops.
lawalu	1) fish or meat bound in ti leaves and broiled on coals. 2) to cook thus.
lei	garland; necklace of flowers, leaves, shells, ivory, feathers, etc. given as a symbol of affection.
lepo alaea	water soluble colloidal ocherous earth used for medicine.
limu	general name for all kinds of plants living underwater.
lomi	1) salmon usually raw, worked with the fingers and mixed with onions and seasoned. 2) to rub in.
loulu	all species of native fan palms.
luau	1) Hawaiian feast. 2) young taro tops, especially as baked with coconut cream and chicken or octopus.
luna	foreman, boss, overseer, supervisor, officer of any sort.
maikai	good, fine.
maile	a native shurb (Alyxia olivaeformis) used for decoration and leis.
mai-Pake	leprosy.
makai	toward the sea; in the direction of the sea.
mama	to chew, masticate.
mamaki	small native trees (pipturus spp.) leaf used as a tea and for medicines.

mana	short for manaeleele, a variety of taro; petiole and leaf with red-black markings.
manulele	a native variety of sugar cane.
mauka	inland.
mele	Hawaiian chant, song of any kind.
mohihi	a variety of sweet potato.
moi	threadfish (Polydactylus sexfilis).
moi	sovereign, ruler.
moopuna	grandchild, descendant.
mu	public executioner; he procured victims for sacrifice and executed taboo breakers.
mukailo	(Chinese) *name of a type of liquor.
muumuu	a loose gown.
nehenehe	native shrubs and herbs (Lipochaeta spp.) in the daisy family with yellow flowers; young plants, just before flowering, are cooked for tea.
niau	short for pupu niau or niau kahili, meaning broom.
noni	Indian mulberry used formerly by Hawaiians for dyes and medicines.
ohana	to gather for family prayers (short for pule ohana).
ohia	a native hard wood (Metrosideros macropus or Metrosideros collina), sometimes called lehua.
ohia ai	mountain apple tree (Eugenia malaccensis).
okole	buttocks, rear end.
okolehao	liquor distilled from ti leaf root in a still.
Ole-ku-kahi	seventh night of the month.
Ole-ku-lua	eighth night of the month.
Ole-pau	tenth and last of the Ole- nights.
ono	tasty, delicious.
opae	general name for shrimp.
opihi	limpet, any of several species of Helcioniscus.

paakai	salt.
pai ai	hard, pounded, but undiluted taro.
pakalolo	*marijuana (Cannibas sativa).
Pake	Chinese.
panini	prickly pear (opuntia megacantha), the fruits are eaten or made into liquor.
pau	skirt worn by women horseback riders.
pau	finish, ended, completed.
pau hana	*1) to finish work for the day. 2) to retire.
pi kai	to sprinkle with sea water or salted fresh water in order to purify or remove a taboo.
pia	Polynesian arrowroot (Tacca leontopetaloides) whose starchy tubers were formerly used for food.
piialii	a variety of taro, one of the oldest; formerly known as royal taro.
piko	navel, navel string, umbilical cord.
pili	grass formerly used for thatching houses in Hawaii.
pilikia	trouble of any kind.
pohaku ala	*stone used to aid return of a sleeper's spirit to his/her body.
pohuehue	the beach morning glory; roots, stems, and seeds were used for medicine, though poisonous in large amounts.
poi	Hawaiian staff of life made from cooked taro corms or rarely breadfruit, pounded and thinned with water.
poi palaua	flour poi made by stirring flour in hot water, eaten alone or mixed with taro poi.
poi uhane	soul snatching of living or dead, as by sorcery.
poo	head, summit; end as of a rope, pole, cane.
popolo	black nightshade (Solanum nigrum or S. nodiflorum), plant valued for medicine.
puaa paapaakai	salted pork.
pu ki	*medicine plant of uncertain origin.

puka	hole.
pulehu	to broil.
pulu	mulch, coconut husk, coconut fiber, raw cotton, tapa pulp.
puolo	bundle, bag, container.
sailor moku	*literally, "sailor island"; often refers to a ship. also, bell-bottom pants.
sampan	any of various flat-bottomed skiffs used on the waterways of the Orient.
tabu	forbidden; generally spelled as kapu.
tabu hula	*sacred, forbidden dance.
taro	a kind of aroid (colocasia esculenta) cultivated since ancient times for food; also known as kalo.
ti	a woody plant (Cordyline terminalis) in the lily family. the leaves were put to many uses by the Hawaiians. also known as ki.
tutu	any relative of the grandparents' generation (often said affectionately). also known as kuku.
tutu muu	*loose gown with a yolk.
uhaloa	small downy American weed (Waltheria americana); leaves and inner bark of root are very bitter and are used for tea or chewed to relieve a sore throat.
uhane	soul, spirit, ghost.
uhane lele	a sacrificial altar or stand for spirits.
ukeke	a variety of musical bow, 15 inches to 2 feet long and about an 1-1/2 inches wide, with two or three strings drawn through holes at one end. played by strumming the strings.
uku	louse, flea.
ukulele	a small four-stringed guitar popularized in Hawaii.
ukupau	("pidgin" English) 1) *any work that everyone should pitch in gladly to finish. 2) labor that allows the worker to leave as soon as the assigned work for the day is completed, regardless of the scheduled quitting time.
ulu	breadfruit tree (Artocarpus incisus).
ulu maika	stone used in maika game; bowling.
upena hopai	*type of fishing net.

upena kuu	gill net.
waa	canoe.
wahine	woman, lady, wife; sister-in-law, etc.
wahine manuahi	*mistress; literally, "free woman".
wau	grater, scraper.
wiliwili	Hawaiian leguminous tree (Erythrina sandwicensis) with pods containing red oblong seeds used for leis; light wood formerly used for surfboards, canoe outriggers, net floats.

APPENDIX

Name	Position	Age	Sex
Ai, George	inter-island steamer messboy	76	M
Aila, Louis, Sr.	Honolulu Iron Works laborer, Pearl Harbor painter, musician	76	M
Bryant, Julia	nurse	74	F
Cathcart, Arthur K.	dance instructor, merchant seaman, musician	74	M
Ellis, Elizabeth Nalani	teacher	73	F
Kalama, Minerva Langforce	kindergarten teacher, housewife	90	F
Kuloloia, Wally	plantation cowboy	65	M
Marciel, Tito	ranch hand, U.S. Army infantryman, City and County of Honolulu road worker	66	M
Maunakea, Katherine K.	City and County of Honolulu Parks and Recreation Summer Fun organizer, housewife	70	F

PHOTOGRAPHS OF INTERVIEWEES

LEFT: George Ai

LEFT TO RIGHT: Julia Bryant, Theodore Kelsey, Louis Aila, Mrs. Rose Aila

LEFT: Julia Bryant

TOP: Elizabeth Ellis; BOTTOM: (left) Arthur Cathcart, (right) Minerva Kalama

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